



W/ PRL 1977 March  
public AUCTION

AND  
MAIL bid  
SALE

The  
GEORGE SOBIN  
COLLECTION  
of  
FRENCH ECUS

presented

by

Joseph Lepczyk



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#5.00

Public Auction  
and  
Mail Bid Sale

The George Sobin  
Collection of French Ecus

March 7th & 8th, 1977

at the

O'Hare Inn,  
Mannheim & Higgins Rd.  
Chicago, Illinois

following  
the Chicago International Coin Fair

Lots on display at the convention only

Auction Sessions

Salon D

Session I Monday, March 7th 1:30 pm lots 1-466  
Session II Monday, March 7th 7:30 pm lots 467-978  
Session III Tuesday, March 8th 10 am lots 979-1334

lots to be delivered 2 pm Tuesday

Mail Bids must be received  
in our Office by Friday  
March 4, 1977

Presented by  
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**SALE NUMBER 20**  
**CLOSING DATE: March 7th and 8th, 1977**

**TERMS OF SALE**  
**(Please Read Carefully)**

1. **BIDS BY MAIL, PHONE OR CABLE** will be accepted until the actual starting time for each session. All lots will be sold to the highest bidder. Bids will be treated as **LIMITS**. In the case of tie bids, the first received is given preference. No "buy" or unlimited bids are accepted. Bids will be accepted by lot number only. Bids will be reduced where competition permits to within 5 to 10% of the second highest bid.
2. This sale is **NOT** an approval sale. All material offered is guaranteed genuine and as described. All claims for adjustment must be made within five days of receipt. Cataloging errors will be cheerfully and promptly corrected. **FLOOR BUYERS MAY NOT RETURN ANY LOTS.**
3. First rate credit references, or a 25% deposit, are necessary to assure entry of your bids. Any portion of such deposit not used will be promptly refunded after the sale. We reserve the right to obtain payment in full before delivery of lots to anyone.
4. All bids are to be made, and invoices paid, in **U.S. FUNDS ONLY**. Payments from foreign accounts must be made in U.S. Dollars by Bank Transfer to the account of Joseph Lepczyk through any New York Correspondent bank.
5. **TERMS OF THIS SALE ARE STRICTLY CASH, AND MUST BE PAID FOR PROMPTLY IN U.S. FUNDS. PAYMENT IS DUE WHEN BILLS ARE RENDERED.**
6. **POSTAGE AND INSURANCE** will be added to all lots sent by mail. Unless otherwise indicated by the bidder we will use our discretion as to whether to ship by air or surface mail.
7. All lots to be mailed to addresses not in the United States of America, or its Territories, will be made only at the risk of the purchaser. Foreign bidders must supply full detailed shipping instructions and agree to all terms as listed herein, before shipment will be made. We normally use registered air mail.
8. **STATE SALES TAX** will be added to lots where applicable.
9. Bids are **NOT** accepted from Minors.
10. **TITLE** to all lots remains with the cataloguer until payment in full is received. Furthermore, the cataloguer reserves the right to accept or reject any or all bids at his discretion. Your submitting of bids in this sale constitutes your acceptance of all the foregoing terms.

Lots are available for inspection by appointment at our bank and at the bourse room of the Convention. If you wish additional information on any lot, please call or write.

We can furnish photos of nearly all lots, upon request, at a charge of \$1.00 per coin.

Prices Realized lists are available approximately 15 days after the closing date at \$2.00 each or \$6.50 annually including Catalogs. Five or more Catalogs will be issued annually. (Overseas subscription to Catalogs and Prices Realized \$10.00).

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## ABBREVIATIONS OF GRADES

|              | Preservation   | Conservation       | Erhaltung         | Conservazioni       |
|--------------|----------------|--------------------|-------------------|---------------------|
| <b>PROOF</b> | Proof          | Flan bruni         | Polierte Platte   | Fondo specchio      |
| <b>UNC</b>   | Uncirculated   | Fleur de coin      | Stempelglanz      | Fior di conio       |
| <b>EF</b>    | Extremely fine | Superbe            | Vorzüglich        | Splendida           |
| <b>VF</b>    | Very fine      | Très beau          | Sehr schön        | Bellissima          |
| <b>F</b>     | Fine           | Beau               | Schön             | Bello               |
| <b>VG</b>    | Very good      | Très bien conservé | Sehr gut erhalten | Molto buona cons    |
| <b>G</b>     | Good           | Bien conservé      | Gut erhalten      | Buona conservazione |

## CONDITIONS DE VENTE

Les enchères, obligatoirement reperées par les numéros du catalogue, sont considérées comme des valeurs limites. Les enchères envoyées par courrier seront diminuées autant que la concurrence le permettra et les lots seront vendus 5-10% plus cher que la seconde meilleur offre. Les marchandises proposées sont garanties d'origine et conformes à leur description. Toute erreur sur le catalogue sera gracieusement corrigée. Les nouveaux enchérisseurs devront faire preuve d'un crédit satisfaisant, ou effectuer un dépôt de 25%. Les lots seront envoyés sur facture à nos anciens clients. Les enchères seront proposées et les paiements effectués en Dollars Américains. Le paiement est dû dès réception de la facture. Le règlement doit être effectué sous la forme d'un cheque international tiré sur une banque Américaine. L'expédition des marchandises est assurée par courrier aérien recommandé, aux frais et risques de l'acheteur.

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Der Versand erfolgt durch eingeschriebene Luftpost und geht zu Lasten und Risiko des Kunden. Wir verlangen vom Käufer kein Aufgeld, keine Provision oder Steuer. Fällige Gebühren und Steuern in Übersee gehen zu Lasten des Kunden. Das Auktionsgut bleibt bis zur vollständigen Bezahlung unser Eigentum.

## Abbreviations used in describing lots include the following

|            |              |              |                   |              |                |
|------------|--------------|--------------|-------------------|--------------|----------------|
| <b>AG</b>  | About Good   | <b>abt</b>   | about             | <b>lt</b>    | light          |
| <b>G</b>   | Good         | <b>adj</b>   | adjustment        | <b>ltly</b>  | lightly        |
| <b>VG</b>  | Very Good    | <b>marks</b> | marks             | <b>mm</b>    | millimeters    |
| <b>F</b>   | Fine         | <b>avg</b>   | average           | <b>mod</b>   | moderate       |
| <b>VF</b>  | Very Fine    | <b>clnd</b>  | cleaned           | <b>obv</b>   | obverse        |
| <b>EF</b>  | Extra Fine   | <b>corr</b>  | corrosion         | <b>r</b>     | right          |
| <b>AU</b>  | About Unc    | <b>"df"</b>  | <i>differents</i> | <b>rb(s)</b> | rim bump(s) or |
| <b>UNC</b> | Uncirculated | <b>ed</b>    | edge              |              | bruise(s)      |
| <b>PL</b>  | Proof-like   | <b>hdlg</b>  | handling          | <b>rev</b>   | reverse        |
| <b>*</b>   | Illustrated  | <b>hvy</b>   | heavy             | <b>rn(s)</b> | rim nick(s)    |
|            |              | <b>l</b>     | left              | <b>sc(s)</b> | scratch(es)    |

## SECURITY

As a convenience to out of town dealers, a security room will be provided Monday and Tuesday at the O'Hare Inn. If you desire to make use of this facility, please contact us before hand.

## AGENTS

Lots may not be returned by floor buyers including those acting as agents for others. All floor sales are final. The purchaser whether principal or agent, is fully responsible to the seller.

Overseas bidders who prefer having their bids submitted from the floor may contact major dealers in their area. Several European firms will have floor agents bidding in this sale and in some cases will execute commissions. The following individuals have indicated their willingness to act as floor agents to execute commissions particularly for overseas bidders.

David L. Cannon  
1216 Citizen Plaza  
Louisville, KY 40202  
Tel: (502) 583-7316

Thomas B. Hamilton  
Box 1131  
Decatur, GA 30031  
Tel: (404) 377-7075

## The Chicago International Coin Fair

The auction lots will be on display at our bourse table at the Chicago International Coin Fair, March 4-6, 1977 at the Continental Plaza Hotel. This is a major international show featuring over 100 prominent dealers. We felt that by scheduling our auction immediately following this event, our customers might take advantage of both events.



*The*  
*George Sobin*  
*Collection*  
*of*  
*French Ecus*



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## PREFACE

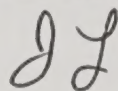
We are very pleased to have the opportunity to present the George Sobin collection of French ecus for public auction. Mr. Sobin is an internationally recognized collector and authority on French coins and has contributed to numismatic literature his book *THE SILVER CROWNS OF FRANCE*. A good part of his numismatic research over the past 30 years has focused on date and mint variations and peculiarities of the French ecu series.

The collection offered here is comprised of over 1,300 ecus frequently representing the best specimen available from each mint by year. It is the largest selection of ecus ever to be offered at auction. Due to the nature of the collection some of the items are common and/or of mediocre condition while others are extremely rare and/or of choice condition.

The catalogue is organized alphabetically by mint mark and, within mint listings, chronologically by type. This approach has long been one of the accepted methods for studying Colonial Spanish American coins. As yet, however, ecus have been generally collected by type rather than date. In many ways the ecu series is comparable to the eight reales of Spanish America: both were struck at a considerable number of mints and contain additionally symbols for mint officials. In the case of the ecu, the coins contain *differents*, pictorial symbols selected by each mint master and engraver. In the back of this catalogue is an index of the lots by types as identified by Sobin, Ciani, and Davenport.

This catalogue contains more additional background information than would be found in a typical auction catalogue. We are indebted to George Sobin for writing a comprehensive introduction to this series as well as brief histories of each mint, numerous notes scattered throughout the lot entries, and complete descriptions of each coin (with comments regarding grade and condition supplied by us). It is our desire that with the inclusion of this previously unpublished material and extensive illustration, this publication would serve not only as a sale catalogue but also as a useful reference.

George Sobin has kindly agreed to be available during the time that the lots will be on display in Chicago to answer any questions regarding the items in this sale or other ecus. He is still interested in continuing his census of ecus and collections which have not been previously recorded by him and welcomes inquiry as he plans a definitive work on this series at a later date.



Joseph Lepczyk  
Editor and Auctioneer

January 1977  
East Lansing, Michigan



## THE FRENCH ECU 1641 – 1794

**Origin and History of Issue.** The first modern European crown-sized silver coin was issued in Austria in 1486. In a relatively short time, the silver crown gained wide popularity and was adopted nearly everywhere in Europe. Yet more than 150 years elapsed before France took the first step to introduce its own version of the coin. The royal French mint system was dominated by an entrenched bureaucracy stubbornly opposed to innovation of this kind, and this opposition was not successfully overcome until Louis XIII, shortly before his death in 1643, managed to institute a series of sweeping coinage reforms.

The climax of these reforms was achieved late in 1641 with the appearance of the Louis d'argent, the coin now known universally as the "ecu", the first royal crown-sized silver piece intended for regular circulation.

Struck initially at the Medal Mint of the Louvre in Paris, the only facility then equipped with the mechanical screw-presses capable of minting the new piece, the coin proved an immediate success. Within a few years the screw-press superseded hammer minting everywhere in the royal mint system and the ecu became the cornerstone of the French monetary system.

The ecu was struck every year from its inception in 1641 until the series ended in 1794 amid the economic shambles of the Revolution, with more than 150 years of continuous issue during an era of enormous historical interest. At one time or another over that span, ecus were coined at 34 different mints. Owing to the great number of mints involved, the ecus comprise one of the largest and most complex existing national series of silver crowns. Well over 2000 major varieties of type, date, and mint are known, and it is certain that many more remain to be discovered.

The series as a whole presents at first sight a rather stereotyped uniformity, a seemingly endless procession of coins reproducing on one side the effigy of the king and on the other a plain coat of arms, with legends that almost never vary. But closer scrutiny reveals at a deeper level a wonderful diversity, complex but carefully structured, and filled with significance to the observer equipped to read the message.

**Influence of the Local Mint on Design.** Each mint conformed to standards imposed by the central authorities to insure a basic uniformity of design from mint to mint. However, the standards were drawn loosely enough, even as late as the reign of Louis XVI, to permit a great deal of local initiative in matters of fine detail. We find that in the arrangement of these fine details each mint impressed a distinctive character, or "style", of its own on the coinage.

It would not be an exaggeration to say that the issues of each mint comprise a distinct series with characteristic elements that set it apart from every other mint. These elements include such features as the local sequence of official *différents*, patterns of punctuation, peculiar variations of spelling or abbreviation, secret marks, etc. Familiarity with the local characteristics will often enable one to recognize a mint on the basis of "style" or "fabric" alone; or conversely, to reject a spurious piece because it lacks the essential elements of an authentic specimen, although in its main aspect the coin may be a convincing imitation.

From the foregoing comments, it is evident that each of the 34 mints that participated in the coinage of ecus would be a subject deserving of special study. Unfortunately, the literature in this area is virtually a blank page for reasons not difficult to understand.

Meaningful inquiry into the series demands at the very outset access to a large body of detailed information, particularly a systematic description of a significant proportion of the varieties of the ecu known to exist. Unfortunately, this kind of information has never become available owing to the rarity of so many important specimens. Although ecus were struck at times in enormous quantities, it is the researcher's conclusion that most individual issues were small, and few varieties have survived in appreciable number. The estimated survival rate is less than one in two thousand. For many mints, all issues can be classified as rare. Frequently the mintage was small to begin with due to the lack and distribution of



readily available specie. Heretofore, no comprehensive collection of ecus has ever been catalogued, and serious study is generally further handicapped by the unavailability of original mint records.

In view of the obstacles, it is not surprising that so little progress has been made in scientific study of the ecu. It is the researcher's hope that the following catalogue will be found a useful contribution toward that objective.

**Format of the Catalogue.** The collection presented in this sale numbers more than 1300 varieties, including a fairly broad representation from every mint active in the coinage of ecus. While far short of being complete, there is enough material to serve at least as a preliminary "corpus" of the series, and provide the basis for a systematic study.

Accordingly, for the reasons discussed previously, the issues of each mint are catalogued separately, beginning with Paris and following with the other mints in alphabetical order of mintmark. A brief history of the mint precedes each section, calling attention to the features of special interest and their possible interpretation.

**Type Classification.** The issues of each mint are listed in chronological order, classified by type according to the system described in *THE SILVER CROWNS OF FRANCE* (George Sobin, Jr. 1974). A complete Index of Types will be found at the end of this auction catalogue in order that all specimens of a given type may be located without difficulty. The types are identified also in this Index by the corresponding Ciani and Davenport numbers.

**The Differents.** Perhaps the most characteristic feature of French coinage during the royal era is the complex system of private identification marks found on nearly all issues intended for regular circulation since the sixteenth century. Royal mint regulations required that each local Mint Director and Engraver apply a personal identification mark to each coin produced during his tenure of office to attest that the coin complied with official standards of weight, fineness, and fidelity of design. These marks, termed *differents*, are usually the representation of some common object, flower, animal, etc., often bearing some allusion to the name or history of the official.

The marks in use at one mint seldom bear any similarity to the marks employed at other mints, hence they are frequently useful for the attribution or dating of a coin in the absence or illegibility of the mintmark or date (not an uncommon occurrence for example, among the numerous overstruck issues of the Reformation Period 1690–1723). Unfortunately, no comprehensive study of these *differents* or their attribution has yet been published covering the period between Louis XIII and Louis XVI. The subject remains one of the great desiderata of French numismatics, although a considerable amount of information bearing on the matter is scattered in the literature.

As a step toward a systematic catalogue of these private marks, the writer has endeavored to identify and attribute each of the *differents* found on the ecus in the following collection. In some cases, contemporary official documents supply both the name of the official and the identification of his *different*; but for the most part, only the name of the official survives and identification of his mark depends on the imagination of the observer. This writer makes no claim of infallibility, but the identifications do represent his best judgment after careful study of all available information. Particularly doubtful entries are indicated by the question mark (?); it denotes *differents* too ambiguous to interpret with confidence, or instances where documentary sources fail to agree about the name or tenure of a mint official.

Despite these limitations, the writer believes that the listings will serve as a useful summary of the current state of knowledge. In order that the reader may make his own comparisons, every *different* described in the text of the catalogue will be found illustrated among the coins reproduced on the plates.

**The Reformations.** The overstruck issues produced during the Reformations of Louis XIV and Louis XV (1690–1723) often present formidable problems to the cataloguer. The inscriptions are sometime hopelessly confused by repeated overstriking of the same coin. Owing to the importance of accurate attribution, special care has been taken in the cataloging of such pieces: doubtful specimens have been eliminated and the sale includes only coins that can be attributed confidently as to both date and mint.

Wherever possible, the undertype of an overstruck ecu is also described and identified by date and mint. This information is at times of more than academic interest. It occasionally happens that the underlying type or variety is of greater importance or significance than the oertype. Some types and varieties of great numismatic interest are so rare that even an overstruck example is a collectible specimen, provided that it can be identified with confidence. Moreover, certain major varieties are not known to exist at all except as the undertype of a later overstriking. Examples of both these categories are represented in this sale; viz., Nos. 170, 386, 1193, and 1265.

**Rarity.** The rarity of each ecu in this collection is described by a rarity rating system developed in the writer's book, *THE SILVER CROWNS OF FRANCE*. Here the reader can find a detailed discussion of the system in Appendix II of that book. However, a brief summary of the procedure and terminology may be helpful.

As a preliminary to the publication of *THE SILVER CROWNS OF FRANCE*, the writer undertook to determine, quantitatively, the composition of the present population of ecus dating from the period 1641–1794. An intensive study was made of the international numismatic literature that has accumulated over the past 100 years or more (sale catalogues, price lists, periodicals, museum publications, hoard inventories, etc.), noting every ecu mentioned as long as it could be attributed properly to type, date and mint. This documentary survey was supplemented by a census of the ecus currently found in museum and other public collections here and abroad, those in private collections and those encountered in dealer's stocks over the past 25 years or so. At the time of publication, with virtually all accessible sources exhausted, references to more than 24,000 ecus had been assembled, each reference identified at least to type, date and mint.

It is evident that in such a random survey each variety will tend to appear in proportion to its intrinsic rarity. Common varieties will occur repeatedly, while rare varieties will reveal themselves by their infrequent appearance; and that is the characteristic on which the classification of rarity has been based. Each variety is assigned the rating R1, R2, R3, or R4 depending on the number of times it appeared in the basic survey. Each rating corresponds to a different order of magnitude, defined more or less as follows:

- R1 designates the most abundant varieties, those occurring 50 times or more in the survey. These are varieties that will ordinarily be available at almost any time, at least in lower grades of condition.
- R2 — designates varieties occurring from 16 to 50 times in the survey. Any variety of this rarity will ordinarily be seen in the trade about once in a year's time.
- R3 designates varieties occurring from five to fifteen in the survey. Such varieties might be expected to turn up about once in five years or so.
- R4 — designates varieties occurring from one to four times in the survey. A given variety of this rarity is not likely to appear in numismatic commerce more than once or twice in 25 years.

Approximately 120 of the ecus classified as R4 in the following collection are also "unique" in the sense that no other specimens of these varieties are known or reported as yet. This is not meant as an assertion that no other specimen exists; it means rather that no other example has yet been uncovered in the researcher's continuing survey of the existing population of ecus. The survey totals at present about 28,000 documented references.



**Adjustment Marks.** A source of vexation to many modern collectors, even some of long experience, is the so-called "adjustment marks" present on nearly all pre-Revolutionary ecus. These disfiguring scratches were a natural result of standard mint practice, therefore ought to be considered as a kind of planchet defect rather than in the character of graffiti or vandal scratching. However, in view of the confusion that seems to prevail in the matter, a review of the subject may be of interest.

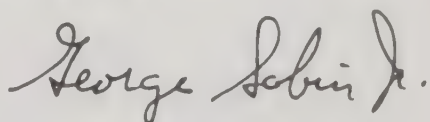
With the introduction of mechanical minting methods, mint officials found very quickly that preparing coin planchets of proper weight was their most difficult problem. The main expense of mint operation was incurred in the various steps preceding the actual striking of the coins; that is, melting the metal, adjusting fineness, casting, rolling, cutting and cleaning blanks, etc. If, after all these preliminary operations the blank planchet was underweight, there was no remedy but to return it to the melting pot and start over. To avoid that necessity, planchets were deliberately prepared overweight: while weight cannot be added, it may readily be removed, and a special class of workers, the "adjusters", were employed for that purpose. Working with a rasp-like tool, and with grand disregard for the esthetic effect of their efforts, the "adjusters" scraped away enough metal from the faces of the planchets to bring the weight within prescribed limits. The scratches inflicted by this process remained little affected by the subsequent action of the coinage press, and became a permanent feature of the finished coin.

Since nearly every planchet was originally overweight, it follows that nearly every ecu will show at least some evidence of weight reduction. However, the traces range widely from the imperceptible to the incredible. In the following catalogue, the basic condition of each coin is graded in the conventional manner as described in the Conditions of Sale. In addition, "adjustment marks" are occasionally noted, their severity rated "light", "moderate" or "heavy" as the case may be. Upon becoming familiar with the ecu series adjustment marks are not even perceived.

**Notes and Commentary.** The notes and commentary incorporated in the following catalogue deal with a variety of topics, but are designed primarily to introduce matters that have received little or no attention in the previous literature. However, owing to the limitations of space, the intent has been to be illustrative rather than exhaustive. For the reader interested in seeking further information, frequent reference is made to other sources in the literature. The provenance of various rare specimens is given when it appears that the record may be of value to future students of the series.

The notes are not intended to substitute for familiarity with the general history of the royal ecus. For basic background useful to an understanding of the various issues comprising this series, the reader is urged to consult *THE SILVER CROWNS OF FRANCE*, where these matters are treated in systematic detail.

For the French translation of this Introduction, I am indebted to my dear friend Professor Marguerite de Falsen; it is a great pleasure to acknowledge her generosity and patience in this undertaking.



George Sobin Jr.  
Kenilworth, N.J.  
December 28, 1976

## L'ECU FRANCAIS 1641-1794

**Origine et Histoire de sa Fabrication.** La première monnaie moderne en argent aux dimensions de l'écu, qui parut en Europe fut frappée en Autriche en 1486. Toutefois en assez peu de temps l'écu d'argent se conquist une grande popularité et fut adopté presque partout en Europe. Cependant plus de 150 ans s'écoulèrent avant que le royaume de France fasse les premiers pas vers sa propre version de cette monnaie. Le système monétaire royal française fut dominé par une bureaucratie bornée, féroceement opposée à toute innovation de ce genre, et son opposition ne put être renversée qu'au temps de Louis XIII. Peu avant sa mort en 1643 une série de nombreuses réformes de la monnaie apparurent.

Le sommet de ces réformes fut atteint vers la fin de 1641, avec l'apparition du Louis d'argent, monnaie connue universellement aujourd'hui sous le nom d'écu. Frappé tout d'abord à la Monnaie des Médailles du Louvre à Paris, alors la seule institution munie des presses à balancier capable de frapper la nouvelle pièce, cette monnaie connut le plus grand succès.

Dans l'espace de peu d'années, la presse remplaça le marteau de frappe partout dans la frappe de la monnaie royale, et l'écu devint la pierre angulaire de l'édifice monétaire français.

L'écu fut frappé régulièrement tous les ans, depuis ses débuts en 1641 jusqu'aux séries qui s'arrêtent en 1794, au milieu du chaos économique de la Révolution. Il jouit de 150 ans de parution continuelle durant une période qui est marquée d'un intérêt historique considérable. Durant cette période historique, les écus furent frappés dans 34 ateliers différents. Dû au très grand nombre d'ateliers engagés à ce travail, l'écu est de beaucoup la plus grande et la plus complexe des séries nationales. Car en plus des 2000 variétés majeures de types, de millésime et des ateliers connus, il est certain que plusieurs nous restent encore à découvrir.

Les séries dans leur ensemble présentent à première vue une uniformité plutôt stéréotypée, une espèce de procession sans fin de pièces reproduisant d'un côté l'effigie du roi, et de l'autre une simple écusson, avec des devises qui ne varient guère. Cependant un examen plus attentif révèle à un niveau plus profond une merveilleuse diversité, compliquée mais structurée avec soin, et pleine de sens pour l'observateur capable d'en lire le message.

**L'Influence de l'Hotel des Monnaies sur le Dessin.** Chaque hôtel des monnaies devait se conformer aux modèles imposés par les autorités centrales pour assurer une similitude de base au dessin d'un atelier à l'autre. Cependant, les modèles furent présentés de façon assez libre, même à une époque aussi récente que le règne de Louis XVI, afin de permettre un grand nombre d'initiatives locales en matière de détails raffinés. Nous trouvons que dans la composition de ces détails raffinés, chaque hôtel des monnaies imprimait son caractère distinctif, ou son "style" propre sur ses pièces de monnaies.

L'on n'exagérerait pas en disant que les pièces de chaque atelier constituent une série distincte, avec certains éléments caractéristiques qui les distinguent de tout autre atelier. Ces éléments incluent des traits tels que les suivants: les séquences locales des différents officiels, les genres spéciaux de ponctuation, des variations particulières d'épellation et d'abréviations, des marques secrètes, etc. La familiarité avec les caractéristiques locales nous permettra souvent de reconnaître une fabrique sur la seule base du "style" ou de son aspect; ou bien au contraire, elle nous autorisera à rejeter une pièce fausse parce qu'elle est dépourvue des éléments essentiels qui authentifient l'exemplaire, bien que dans ses principaux aspects elle semble être une pièce authentique.



De ce qui précède, il est évident que chacun des 34 ateliers qui participe à la frappe des écus pourrait devenir un sujet d'une étude particulière. Malheureusement la littérature dans ce domaine fait défaut pour bien des raisons.

Une enquête significative sur ces séries demande au départ l'accès à une grande masse d'informations détaillées, tout particulièrement une description systématique d'un nombre considérable des variétés nombreuses d'écus dont on connaît l'existence. Malheureusement cette sorte d'information n'a jamais été possible, dû à la rareté d'un trop grand nombre des exemplaires importants. Bien qu'un grand nombre d'écus aient parfois été frappés, il reste que la plupart des émissions individuelles qui étaient plutôt petites, et que peu de variétés ont survécu en nombres appréciables. On estime que moins qu'un écu de 2000 a survécu. Pour de nombreux ateliers toutes les impressions doivent être classifiées comme rares. Jusqu'à présent, aucune collection complète d'écus n'a réussi à être cataloguée, et toute étude sérieuse, dans l'avenir, sera grandement handicapée par l'impossibilité d'avoir les rapports originaux des hôtels des monnaies.

Par suite de ces obstacles il n'est pas surprenant que si peu de progrès ait été réalisé dans l'étude scientifique de la monnaie. C'est l'espoir de cet auteur que le catalogue offert ici sera considéré comme une contribution utile pour atteindre l'objectif recherché.

**Format du Catalogue.** La collection ici offerte comprend plus de 1300 variétés représentant un assez grand nombre d'items de tous les hôtels des monnaies qui fabriquaient des écus. Bien qu'elle soit loin d'être complète, elle contient assez de matière pour servir à constituer au moins un "corpus" préliminaire à des séries, et pour apporter une base à une étude systématique.

C'est pourquoi, pour les raisons exposées plus haut, les produits de chaque atelier sont catalogués séparément, en commençant par Paris, et en continuant ensuite avec les autres hôtels, par ordre alphabétique de lettre d'atelier. Une brève histoire de chaque hôtel des monnaies précède chacune des sections, attirant l'attention du lecteur sur les traits d'intérêt spécial et de leur interprétation.

**Classification des Types.** Les produits de chaque hôtel des monnaies sont enregistrés par ordre chronologique et classifiés par caractères selon le système décrit dans le livre du présent auteur intitulé *The Silver Crowns of France* (publié en 1974). On trouvera un registre complet des types au commencement du Catalogue, afin que tous les exemplaires de n'importe quel type donné puissent être localisés sans difficulté. Autant que possible les types sont identifiés dans ce registre aussi par leur numéro équivalent et du Ciani et du Davenport.

**Les Différents.** Peut-être que le trait le plus caractéristique de la monnaie française de l'époque royale vient du système complexe des marques privées d'identification que l'on retrouve dans presque toutes les émissions frappées pour la circulation régulière depuis le seizième siècle. Les lois concernant les hôtels des monnaies royales requéraient que chaque directeur et graveur de l'hôtel local des monnaies mettent une marque personnelle d'identification à chaque pièce de monnaie produite durant son terme d'office afin d'attester que la pièce était en accord avec toutes les exigences officielles, quant au poids, à la finesse et à la fidélité du dessin. Ces traits appelés "*différents*" sont habituellement la représentation de quelque objet usuel, une fleur, un animal, etc., faisant souvent allusion au nom ou à l'histoire familiale de l'officiel.

Les marques en usage dans un hôtel des monnaies ont rarement quelques ressemblances avec celles d'un autre hôtel. Ainsi elles deviennent fréquemment utiles pour déterminer l'attribution ou la date d'une pièce de monnaie dans l'absence ou l'illisibilité de la lettre d'atelier ou du millésime (ce qui n'est pas rare parmi les nombreuses émissions surfrappées de la Période de la Réforme 1690-1723, par exemple). Malheureusement aucune étude de ces "*différents*" ou de leurs diverses attributions n'a encore été publiée à partir de la période de Louis XIII jusqu'à celle de Louis XVI. Ce sujet demeure l'un des plus grand '*de-siderata*' de la numismatique française, bien qu'une somme considérable d'information en cette matière soit dispersée dans la littérature.

Tel un nouveau pas vers un catalogue systématique de ces marques privées, cet auteur s'est efforcé d'identifier et d'attribuer à qui de droit chacun des "*différents*" trouvés sur les écus dans la collection qu'il présente actuellement. Dans quelques cas les documents officiels contemporains fournissent à la fois le nom de l'officiel et l'identification de son "*différent*," mais pour la plupart des écus le nom seulement de l'officiel a survécu tandis que l'identification de la marque est laissée à l'imagination du chercheur. L'auteur ne se réclame aucunement de l'infailibilité mais ses identifications représentent son meilleur choix après une étude soigneuse des meilleures informations possibles. Les spécimens particulièrement douteux sont indiqués par le point d'interrogation(?). Ce signe dénote les "*différents*" trop ambigus pour être interprétés avec exactitude, ou des sujets dont les sources documentaires ne peuvent rien assurer quant au nom ou quant à l'emploi de l'officiel.

Malgré leurs limites, l'auteur croit que les nomenclatures serviront comme de sommaire utile dans l'état actuel de notre connaissance de ce sujet. Afin que le lecteur puisse faire ses propres comparaisons, chaque "*différent*" décrit dans le texte du catalogue sera retrouvé, illustré, parmi les pièces reproduites sur les plaques.

**Les Réformes.** Les pièces surfrappées au temps des réformes de la monnaie sous Louis XIV et Louis XV (1690-1723) présentent souvent des problèmes formidables au catalogueur. Les inscriptions sont quelquefois désespérément embrouillées à cause des réimpressions multiples sur la même pièce. Vu l'importance d'une attribution exacte l'auteur a mis un soin spécial dans la classification de telles pièces; les spécimens douteux ont été éliminés et la collection n'inclue que des pièces qui peuvent être attribuées avec confiance quant à la date et à l'hôtel des monnaies.

Partout où c'est possible, l'impression originale d'un écu refrappé est également décrite et identifiée quant à la date et à l'hôtel des monnaies: cette information présente parfois un intérêt plus que académique.

Il arrive occasionnellement que le type ou la variété sous-jacente sont d'une importance plus grande ou d'une plus grande signification que la réimpression. Quelques types et variétés d'un grand intérêt numismatique sont si rares que même un exemplaire surimprimé peut devenir un spécimen digne d'être collectionné pourvu qu'il puisse être identifié avec confiance. De plus l'existence de certaines variétés majeures n'est connue que grâce à l'impression sous-jacente à une sur-frappe ultérieure. Des exemples de ces deux catégories sont illustrés dans cette collection: of nos. 170, 386, 1193, et 1265.

**La Rareté.** La rareté de chaque écu de cette collection est décrite selon le système d'évaluation de la rareté développé dans le livre de l'auteur *The Silver Crowns of France*. Le lecteur trouvera un exposé détaillé du système dans l'appendice II de ce livre. Cependant un bref sommaire de cette procédure et de cette terminologie sera de mise ici.



Comme préliminaire à la publication de son livre *The Silver Crowns of France*, l'auteur a entrepris de déterminer quantitativement la composition de la masse actuelle des écus à partir de la période (1641-1794), une étude intensive a été faite de la littérature numismatique internationale qui s'est accumulée au cours de plus d'un siècle. (Catalogues des ventes, listes de prix, périodiques, publications faites par des musées, inventaires de trouvailles, etc.), notant chaque écu mentionné en autant qu'il pouvait être attribué avec confiance à tel type, à telle date, ou à tel hôtel des monnaies. Cette recherche documentaire a été complétée par un recensement des écus trouvés dans des musées, et d'autres collections publiques aux Etats Unis ou ailleurs, ceux qui faisaient partie des collections privées, ou qu'on a trouvés dans les stocks des numismates depuis bien ces 25 dernières années. Au moment de la publication ayant virtuellement épuisé toutes les sources accessibles, nous avons accumulé des références sur plus de 24,000 écus, chaque référence étant identifiée au moins quant au type, à la date et à l'hôtel des monnaies.

Il est évident que par suite d'une telle recherche aventureuse chaque variété se présentera en raison de sa rareté intrinsèque. Des variétés ordinaires se répéteront souvent tandis que les variétés rares se feront remarquer par une présence raréfiée; et c'est sur cette caractéristique que la classification selon la rareté a été fondée. Chaque variété possède l'évaluation R1, R2, R3, ou R4 selon le nombre de fois qu'elle est présentée dans la cueillette de base. Chaque évaluation correspond à un ordre différent de grandeur défini à peu près comme suit:

R1 — désigne les variétés les plus abondantes, celles qui se répètent 50 fois ou plus dans la cueillette. Elles constituent des variétés qui seront ordinairement utilisables presque en tout temps, au moins dans les conditions ordinaires.

R2 — désigne les variétés qui se présentent de 16 à 50 fois dans la cueillette. Toute variété de ce degré de rareté apparaît sur le marché environ une fois par an.

R3 — désigne les variétés qu'on rencontre de 5 à 15 fois dans la cueillette. On peut s'attendre à ce que ces variétés se montrent tous les cinq ans ou à peu près.

R4 — désigne les variétés qui n'émergent que 1 à 4 fois dans la cueillette. Une variété de cette rareté n'apparaîtra pas vraisemblablement dans le commerce numismatique qu'une ou deux fois dans 25 ans.

Environ 120 des écus classifiés R4 dans la présente collection, sont également décrits comme "uniques" disant qu'aucun autre spécimen de ces variétés est connu ou rendu public jusqu'à ce jour-là. Ceci ne veut pas dire qu'il n'existe pas d'autres spécimens, ceci veut plutôt dire qu'aucun autre spécimen n'a été découvert jusqu'ici malgré que la recherche de l'auteur continue à travers l'ensemble de la masse existante des écus. La recherche totalise jusqu'à présent environ 28,000 références documentées.

**Marques d'Ajustment.** Une source de mécontentement pour beaucoup de collectionneurs modernes, même pour ceux qui ont une longue expérience vient de ce qu'on appelle "les marques d'ajustment" présentes dans presque tous les écus de l'époque pré-Révolutionnaire. Ces griffonnages qui défigurent les pièces sont le résultat normal de la pratique habituelle des hôtels des monnaies. Ils devraient par conséquent être considérés comme des défauts des planches, plutôt que des sortes de graffiti ou des signes de vandalisme. Cependant vu la confusion qui semble prévaloir en cette matière, il est opportun de traiter ce sujet.

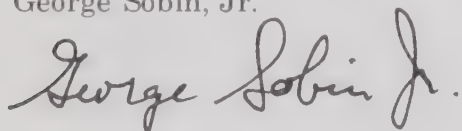
Avec l'introduction des méthodes mécaniques dans la fabrication de la monnaie, les officiels du monnayage découvrirent très rapidement que dans la préparation des planches d'impression des écus le dosage du poids voulu était leur problème le plus difficile. La plus grande dépense dans l'opération de monnayage était accumulée dans les différentes étapes précédentes la frappe elle-même des écus, étapes constituées par la fonte du métal, l'ajustement de l'alliage, le moulage, le roulage, la coupe et le nettoyage des planchets, etc. Si après toutes ces opérations préliminaires les planches n'avaient pas le poids voulu, il n'y avait pas d'autre remède que de les rejeter et de recommencer à neuf. Pour éviter cette alternative on donna aux planches un surplus de poids au départ: car si l'on ne pouvait ajouter à leur poids, on pouvait facilement leur en enlever et une équipe spéciale d'ouvriers, les "ajusteurs," furent désignés à cet effet. Utilisant un instrument semblable à une lime et avec le plus grand mépris de l'esthétique quant au résultat de leur travail, les "ajusteurs" grattaient suffisamment le métal de la surface des planches pour ramener le poids aux limites prescrites. Les traces infligées par le procédé n'étaient guère corrigées par l'action subséquente des presses de monnayage, et elles devinrent ainsi une caractéristique permanente des écus achevés.

Or presque toutes les planches étaient originellement trop pesantes, il s'ensuivait que presque tous les écus portaient les cicatrices du procédé de leur réduction de poids. Cependant, ces traces s'étendent sur une large spectrum de l'imperceptible jusqu'à l'incroyable. Dans le catalogue que voici, les conditions de base de chaque pièce sont classées, selon la méthode conventionnelle décrite dans les "Conditions de Vente." De plus les "marques d'ajustement" sont notées quand elles sont présentes, leur dégradation est évaluée "légère," "moyenne," "grande" selon le cas.

**Notes et Commentaires.** Les notes et commentaires insérés dans le présent catalogue traitent de toute une variété de sujets, mais leur but premier est d'introduire des matières qui n'ont reçu que peu ou pas du tout d'attention dans les écrits antérieurs. Cependant vu le manque d'espace l'accent a été mis plutôt sur le côté démonstratif que sur le côté exhaustif. Pour le lecteur intéressé à se procurer plus d'information, il trouvera ici de nombreuses références à d'autres sources en la matière. La provenance de différents spécimens rares est indiquée quand il est clair que cette indication peut aider les futurs étudiants de ces séries.

Ces notes ne devraient pas être acceptées comme substitut à la connaissance de l'histoire générale des écus royaux. Pour se procurer une base solide pour la compréhension des différents sujets traités dans cette série, le lecteur est vivement encouragé de consulter *The Silver Crowns of France* où ces différentes matières sont traitées systématiquement et en détail. Pour la traduction française de cette introduction, je suis grandement redevable à ma chère amie, Professeuse Marguerite E. de Falsen; il me fait bien plaisir de rendre témoignage ici à sa générosité et à sa patience dans la production de ce travail.

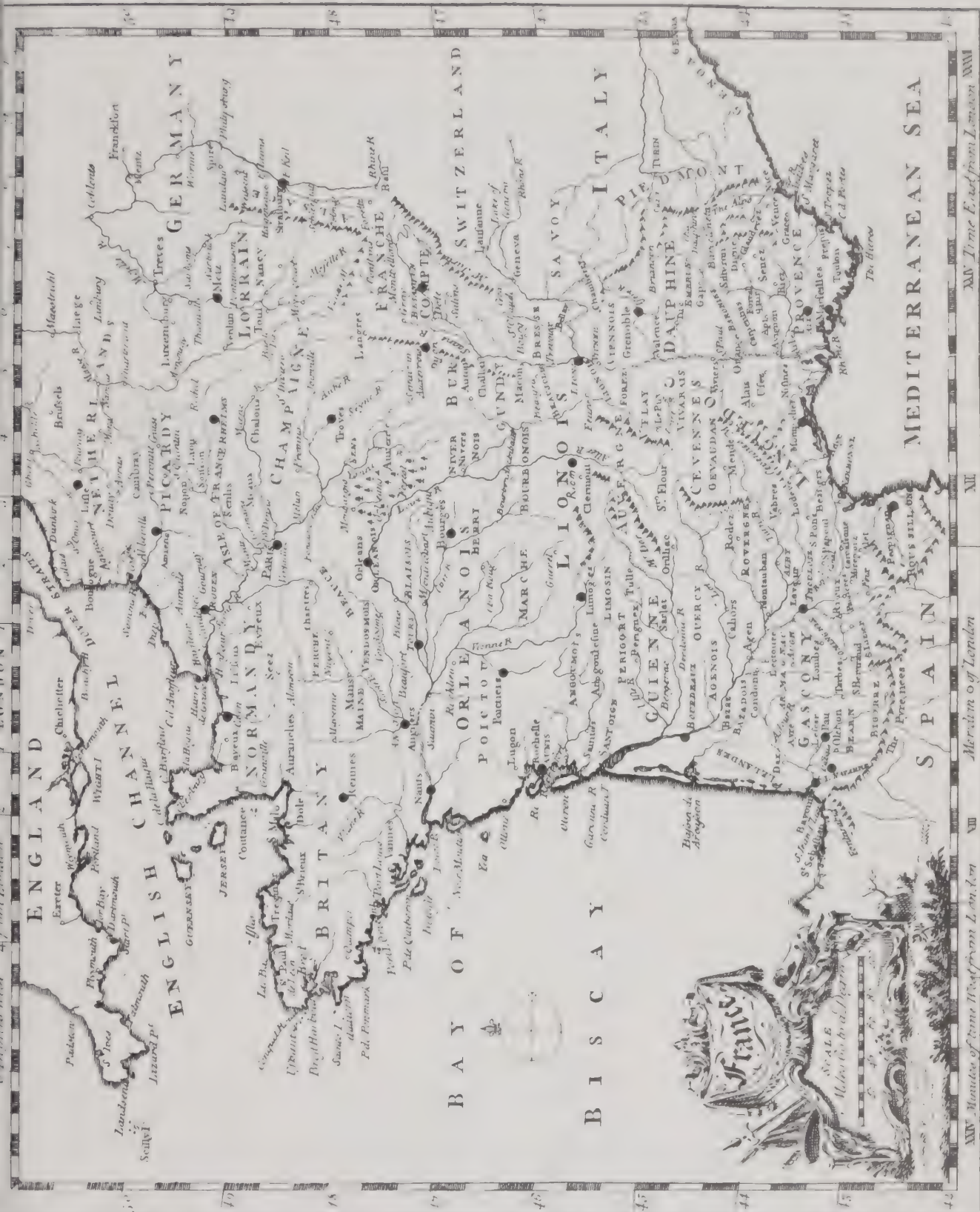
George Sobin, Jr.



Kenilworth, N.J.

le 28 décembre, 1976





Eighteenth Century Map of France (with Mints indicated)

**mintmark: A and “rose” at top of reverse**

The Medal Mint at Paris was founded in 1550 by order of Henry II with the intention of introducing the mechanical screw-press, a recent but as yet unperfected European invention, into the royal mint system. The new mint was given a status separate and independent from the regular mint. Located originally at the Hotel de Nesle, the new installation was removed to the Jardin des Etuves in 1551 and competed with the regular mint (which operated solely by hammer minting) for a number of years in the coinage of various issues in silver and gold.

The “Moulin des Etuves”, as the new mint was commonly called, from the first came under attack from the established mint administration, anxious to protect its ancient privileges and preserve the tradition of hammer minting. The screw-press was capable of producing finer quality coinage than hammer minting, but mechanical deficiencies seriously hampered its efficiency, and the new mint made little headway in the competition. With the death of Henry II in 1559 the Medal Mint lost its patron and chief advocate, and shortly after was deprived of its role in the coinage of specie. After 1562, the Medal Mint was restricted to the issue of medals, jetons, and copper coins.

In 1600 the facility was removed to the Louvre, where its status remained unchanged until late in the reign of Louis XIII. Coinage of specie remained exclusively the function of the regular mint despite the increasingly obvious shortcomings of hammer minting. By the 1630's, however, the deterioration of the French monetary system in comparison with its European rivals became too conspicuous to be ignored any longer, and Louis was determined upon a thorough renovation. Jean Warin, master of the Medal Mint was commissioned to carry out a series of far-reaching reforms, including the abolition of hammer-minting and the introduction of an entirely new “menu” of coins. The new gold piece, the Louis d'or, appeared in 1640 and the new Louis d'argent followed in 1641, both struck initially at the Medal Mint because it alone possessed the screwpresses capable of minting the new coins.

The Medal Mint's participation in ordinary coinage operations was only temporary. The regular mint was quickly equipped with screwpresses and as it resumed responsibility for ordinary coinage, the contribution of the Medal Mint declined steadily and ended, apparently, in 1645. Issues of the Medal Mint at this period are identified by the regular mintmark A of Paris and the “rose” *different* (presumably of Jean Warin). Ecus with these markings occur from 1641 to 1645 only. There is no conclusive evidence of further coinage after the latter year.

It should be noted, however, that during the period 1651-1653, mint activity at Paris experienced a dramatic revival. The production of ecus expanded enormously, exceeding even the level attained ten years previously under Louis XIII. A study of these ecus 1651-1653 reveals that about 1/3 of the coins bear a small “star” above the king's head, the design being uniform in other respects. The “star” certainly must have some significance, but the literature seems to offer no clue to its interpretation.

One supposition is that the “star” marks issues of the Medal Mint, as the “rose” did during the period 1641-1645. Presumably, the enormous expansion of activity in 1651 required the temporary services once again of the Medal Mint. Unfortunately, the writer has not found yet any documentary support for this hypothesis, and it is offered merely as an attractive possibility. For the present, the “star” issues will be found catalogued under the listings for the Regular Coinage mint at Paris, see Nos. 8 and 9 below.

Between the years 1641-1645, ecus of three different types were produced at the Medal Mint. A total of three specimens, representing each of the three known types are included in the following section of this sale.





1



2



3



## LOUIS XIII (1611-1643)

### Type 1

Louis d'Argent of 60  
Sols, Bust Without Armor

- \*1. 1642-A, *different*: "rose" - Jean Warin, Mint Director and Engraver; R1, abt VF, slightly porous, old polish marks, light tooling in legend.

### Type 2

Louis d'Argent of 60  
Sols, Bust in Armor

- \*2. 1643-A, *different*: "rose" - Jean Warin, Mint Director and Engraver; R1, EF/AU, flan flaw on rim, slight pitting obv.

## LOUIS XIV (1643-1715)

### Type 3

Ecu with Short Curl

- \*3. 1643-A, *different*: "rose" - Jean Warin, Mint Director and Engraver; R1, choice EF

mintmark: A (1642–1878)

The origin of the regular mint at Paris is lost in antiquity, antedating the French monarchy itself. Until the coinage reforms instituted late in the reign of Louis XIII, it operated solely as a hammer mint; it was therefore not equipped to coin *ecus* when that denomination was introduced at the Medal Mint late in 1641. Soon afterward, however, the regular mint was converted from the hammer to the screw-press, and from 1642-1645 collaborated with the Medal Mint in the production of *ecus*. Each mint employed the traditional Paris mint letter "A", but the issues of the regular mint are identified by a "dot" at the top of the reverse in contrast to the "rose" symbol identifying the Medal Mint. After 1645, it appears that the regular mint resumed sole responsibility for ordinary coinage, with the possible exception of certain "star" issues 1651-1653 (see history of the Medal Mint, above).

The pattern of activity at the Paris mint during its long history reflects the peculiar economic position of the city. Located at the seat of political and economic power, the mint naturally occupied the premier position in the royal system; but despite that preferred position, Paris by no means dominated in the actual production of coins.

Since the Middle Ages, France has possessed no significant domestic sources of precious metals. All of its modern mint activity has thus depended on imported specie. The most active mints therefore tended to be those situated on the borders or seacoast in a position to intercept specie as it entered the country. Paris, owing to its central geographic location, was in a poor position to compete for imported specie. Contrary to the popular view, therefore, it was not, under ordinary circumstances, a prolific source of coinage.

During periods of monetary reform and coinage manipulation, however, the Paris mint benefited immensely from its position at the center of economic affairs. Because of its overwhelming political and commercial importance, Paris attracted a lion's share of the specie available in France. Coinage originating at the many regional mints gravitated rapidly to the capital to remain circulating in close orbit. During the innumerable monetary reforms with which French history is infested, the first step normally required that all specie be brought to a mint for recoinage or restrike. Since the bulk of existing specie circulated close to the capital, the Paris mint received far more than its proportional share of the exchange and assumed the leading role in nearly every reform. Its volume of coinage at these times often rivaled the output of all the other mints combined.

No better illustration of this pattern of alternating "feast and famine" is found than during the *ecu* epoch 1641-1794. During periods of monetary reform and manipulation (1642-1645, 1651-1653, 1679-1680, 1690-1726) the Paris mint produced *ecus* in enormous numbers. Its phenomenal activity during these relatively brief intervals has obscured the fact that under what might be termed normal conditions, which includes most of the *ecu* era, *ecus* were struck very sparingly. The surviving incidence of Paris specimens from the periods 1646-1650, 1654-1678, 1681-1689, 1727-1788 shows numerous varieties of excessive rarity. Between 1741-1757, for example, every issue ranks as either R3 or R4 and several varieties are represented by only a single known existing specimen.

Befitting its status as the first mint in the royal system, Paris was invariably the leader in innovations. It issued more various types than any other mint, and usually issued them well in advance of the other mints. In many instances, the Paris variety is the sole variety existing for the first year of issue, including Types 1, 2, 3, 5, 6, 7, 8, 13, 17, 22, 23, and 24. In some of these cases the initial issue may have been intended as essay or trial piece, but the distinction is seldom clear enough to permit a definite judgement.

In the matter of secret marks the Paris issues show evidence of certain practices not followed at other mints. From 1647–1697 nearly all Paris coins exhibit a "dot" below the last I in the king's cipher (LVD XIII). The mark does not seem to be an engraver's or mint director's *different*, inasmuch as its use overlaps the tenure of many different officials. It seems rather to be a kind of subsidiary mintmark, perhaps a revival of the "dot" mintmarks used at the royal mints before the adoption of the letter system in 1539.

Another system of secret marks appeared at Paris early in the Eighteenth Century and became firmly established about 1725. This was the use of a "dot" below the third letter of the king's name (LUD XV) to mark issues of the Second Semester (coins struck between July 1 and December 31 of each year). This was placed on the coins to identify them for assay purposes. For reasons unknown, this practice was restricted to the Paris mint until late in the reign of Louis XVI. Where appropriate, each specimen in the following collection is catalogued as First or Second Semester, including the years 1726–1793 at Paris and 1791–1793 at the other mints. For additional information on this subject, the reader may consult a checklist of known semester varieties published by the writer in Bulletin No. 48 of La Societe American pour l'Etude de la Numismatique Francaise, Fall, 1973.

The most comprehensive collection of royal *ecu* of Paris mint previously known comprised part of the specialized collection of Paris and Lyon coins sold by Florange in June, 1932. It numbered 76 *ecus* of Paris mintage, including issues of both the Medal Mint and the Regular Coin Mint.

*Ecus* of 26 different types were produced at Paris between 1642–1793. A total of 131 specimens representing 22 different types are included in the following section of this sale.





4



6



7



8



## LOUIS XIII (1611-1643)

### Type 2

Louis d'Argent of 60 Sols,  
Bust in Armor

- \*4. 1643-A, *df*: "dot" at top of reverse - Jean Warin, Mint Director and Engraver; R1, lovely EF/AU, minor porosity obv r.

## LOUIS XIV (1643-1715)

### Type 3

Ecu with Short Curl

- 5. 1644-A, *df*: "star" - at end of obverse legend, "dot" - at top of reverse, Jean Warin, Mint Director and Engraver; R1, VF, harshly cleaned and polished, remnants of milk paint.
- \*6. 1645-A, *df* as above but no "star" on obverse; R1, VF

### Type 4

Ecu with Long Curl

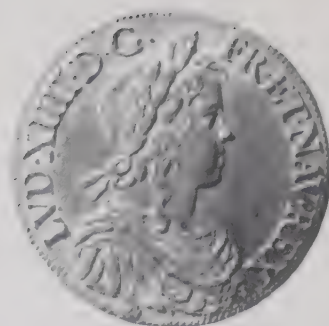
- \*7. 1646-A, *df*: "fleur de lis" - Louis de la Croix, Mint Director; R4, EF, old polish marks, traces of encrustation, small flaw on cheek.  
*Initial issue of this type. Only two other specimens of this variety recorded at present (one in the Bode Museum, Berlin).*
- \*8. 1651-A, *different*s: "marigold" - Jean Bouin, Mint Director; "triangle" - below O in DOMINI; François Blaru, Engraver; "star" - above bust; R1, VF, portrait tooled, artificially toned.  
*As previously discussed, the "star" may indicate an issue of the Medal Mint.*



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- \*9. 1652-A, *df* as lot 8, "star" above the bust; R1, abt EF, dark toning.
- \*10. 1652-A, *df* as lot 8, no "star" above the bust; R1, VF
- \*11. 1652-A, *df* as lot 8, no "star" above the bust; R3 (?), VF, lt encrustation, planchet flaws.  
*No "dot" below the last I in the king's cipher (LVD XIII). Presumably an oversight of the engraver, see remarks above in history of the Regular Coinage Mint at Paris.*
- \*12. 1653-A, *different*s: "grape cluster" - Claude Montchallon, Mint Director; "triangle" below O in DOMINI — François Blaru, Engraver; R1, VF, hair and wreath tooled, small dig, artificially toned.

#### Type 5A Ecu with Juvenile Bust

- \*13. 1662-A, *different*s: "lily" (?) - Michel Maguin, Mint Director; "tower" - Jean Baptiste du Four, Engraver; R3, F+

- \*14. 1670-A, *different*s: "sunburst" - Pierre Cheval, Mint Director; "tower" - Jean Baptiste du Four, Engraver; R4, abt VF, cleaned, porous area.

#### Type 6 Ecu with First Parliamentary Bust

- \*15. 1673-A, *df*: "bird" - mint director; "tower" - Jean Baptiste du Four, Engraver; R1, EF
- \*16. 1676-A, *different*s: "laurel branches" - J. B. Lucot (?), Mint Director; "trefoil" - Pierre Rousseau, Engraver; R3, VF+
- \*17. 1679-A, *df*: "palm branch" - Jean Hindret, Mint Director; "crescent" - Nicolas Antoine Aury, Engraver; R1, VG, heavy corrosion obv.
- \*18. 1680/79-A, *df*: as lot 17; R2, VF+/EF
- \*19. 1682-A, *df*: as lot 17; R2, VF, small obv flan flaw.



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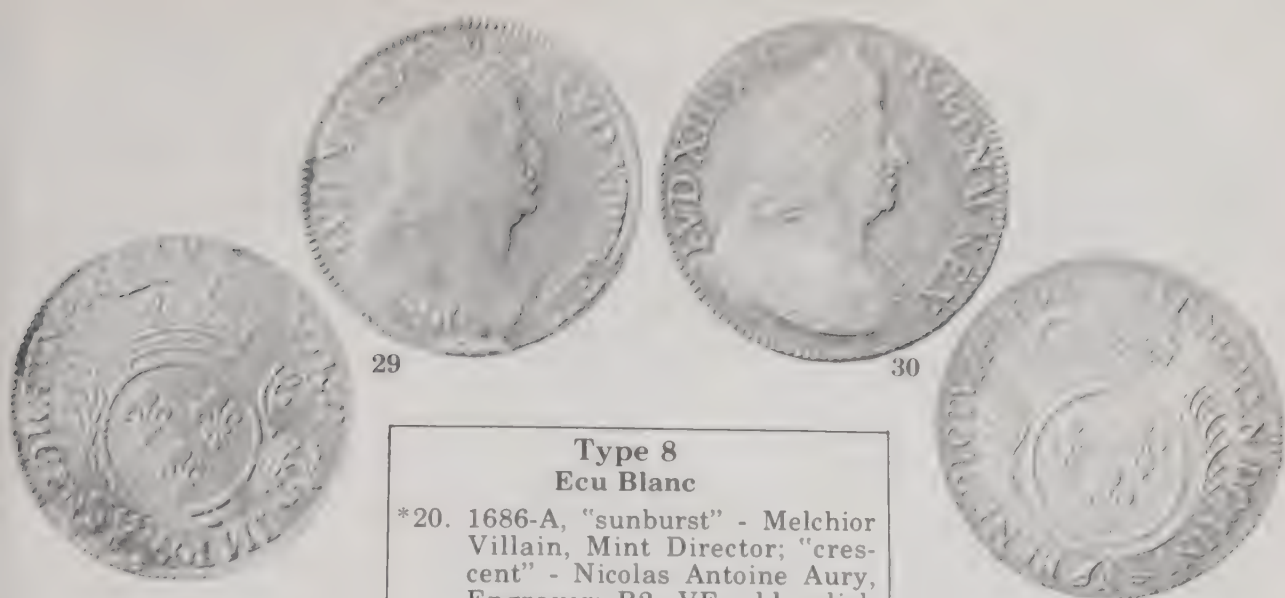
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### Type 8 Ecu Blanc

- \*20. 1686-A, "sunburst" - Melchior Villain, Mint Director; "crescent" - Nicolas Antoine Aury, Engraver; R2, VF, old polish marks, 2 small rim nicks.

*This type ranks among the rarest of Metropolitan Types of Louis XIV. It is considerably rarer than either of the types struck for Louis XIII.*

### Type 9 Ecu with Eight L's

- \*21. 1690-A, Reformation piece ("star" on reverse), undertype totally obscured, *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "crescent" - Nicolas Antoine Aury, Engraver; R1, VF+

*The office of General-Director of Mints was created in 1677, with authority over the local mint directors. The first to hold the office, Christophe de la Live, was succeeded by Pierre Rousseau in 1684. At the beginning of the First Reformation in 1690, many mints adopted the different of the General-Director (the "sunburst") in place of the private mark of the local mint director. Rousseau remained as General-Director until the office was abolished in 1697.*

- \*22. 1690-A, Struck on new planchet (no "star" on reverse), *df* as lot 21; R2, VF
- \*23. 1691-A, Reformation piece ("star" on reverse), undertype totally obscured, *df* as lot 21; R1, VF+/EF, porous obv.

- \*24. 1691-A, Struck on new planchet (no "star" on reverse), *differe*nts as lot 21; R4, abt VF/VF, polished and retoned, fine scratches.

*Paris specimens of this date struck on new planchet are exceptionally rare; only one other reference has been made to such a piece. Note the prominent "dot" below the C in VINC, a secret mark whose significance is unknown at present.*

- \*25. 1692-A, Reformation piece ("star" on reverse) struck over Ecu with Long Curl 1652-A, *differe*nts as lot 21; R3, Attractive EF

- \*26. 1693-A, Reformation piece ("star" on reverse) struck over Ecu with Long Curl, Paris mint, same *differe*nts as lot 21; R3, FINE

### Type 10 Ecu with Palms

27. 1693-A, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's 1690-A, *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "triangle" - Jean Mauger & Jerome Roussel, Engravers; reverse legend without punctuation; R2, F/VF, cld, trace of encrustation, small flan crack.

28. 1693-A, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's — date and mint obscured, *differe*nts as lot 27, reverse legend punctuated; R2, FINE

- \*29. 1694-A, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's 1690-A; *differe*nts as lot 27; R1, VF, cld, moderate traces of corr & encrustation.

- \*30. 1694-A, Struck on new planchet (no "crescent" on reverse), *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "flower bud" - Joseph Roettiers, Engraver; R2, lovely XF/AU, light adjustment marks obv & rev.



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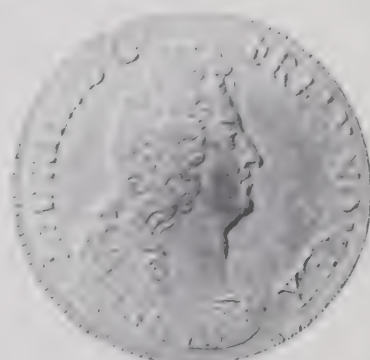
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- \*31. 1695/4-A, Reformation piece ("crescent" on reverse), struck over Ecu with Long Curl, date and mint obscured; same *df* as lot 30, R2, choice VF
- 32. 1695-A, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's 1691-S; *differents* as lot 30, R2, Attractive, F/VF
- 33. 1696-A, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's 1691-A; *differents* as lot 30, R3, VF but somewhat crude overstrike.
- \*34. 1697-A, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's, Paris mint; "scallop" - Nicolas de St. Paul, Mint Director; "flower bud" - Joseph Roettiers, Engraver; R3, F/VF, cleaned.

*In sharp contrast to the usual experience, overstruck ecus are considerably rarer than new planchet specimens for Paris in 1697. 80% or more of the 1697-A ecus noted in the writer's survey were found to be struck on new planchet. The "dot" below the D in LVD may be an early example of "semester marking" at Paris.*

- 35. 1697-A, Struck on new planchet (no "crescent" on reverse), *differents* as lot 34, "dot" below D in LVD may indicate Second Semester issue; R2, FINE, small scratch obv.

### Type 11 Ecu with Insignia

- \*36. 1701-A, Reformation piece ("trefoil" on reverse), struck over Ecu with Palms 1694-A; *df*: "scallop" - Louis Euldier, Mint Director; "flower bud" - Joseph Roettiers, Engraver; colon between words DOMINI and BENEDICTVM; R1, choice EF, lightly toned.
- \*37. 1702-A, Reformation piece ("trefoil" on reverse), struck over Ecu with Palms 1695-I; *differents* as lot 36, colon between words DOMINI and BENEDICTVM; R1, attractive VF/EF
- 38. 1702-A, Reformation piece ("trefoil" on reverse), struck over Ecu with Palms, date and mint obscured, *differents* as lot 36, single dot between words DOMINI and BENEDICTVM; R1, VF

- \*39. 1703/2-A, Reformation piece ("trefoil" on reverse), struck over Ecu with Palms 1697-AA, *differents* as lot 36, single dot between words DOMINI and BENEDICTVM; R3, bold VF+, minor trace of encrustation.

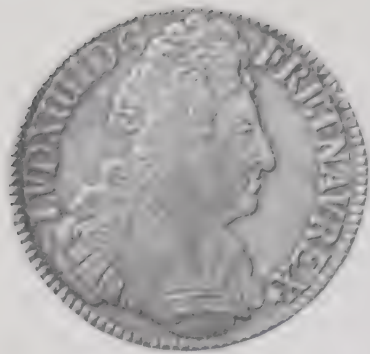
### Type 12 Ecu with Eight L's, Type II

- \*40. 1704-A, Reformation piece ("scallop" on reverse), struck over Ecu with Insignia 1702-C (?), *df*: no apparent mark for the mint director; "rose" - Georges Rottiers, Engraver; R1, EF
- \*41. 1705-A, Reformation piece ("scallop" on reverse), struck over Ecu with Insignia 1702-A; *differents* as lot 40; R2, choice EF

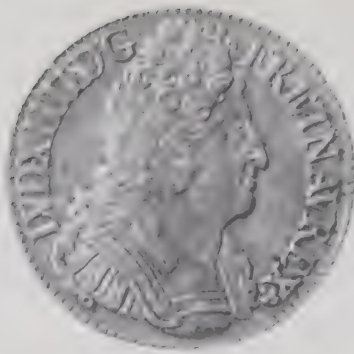


### Type 14 Ecu with 8 L's and Aged Bust in Armor

- \*42. 1709-A, *df*: "star" - Louis Euldier, Mint Director; "rose" - Georges Roettiers, Engraver; R4, lovely toned UNC, weakly struck areas at 12 o'clock.  
*This type unknown to Hoffmann, Ciani, Davenport, etc. For a discussion of its origin, see the account on pages 45-47 THE SILVER CROWNS OF FRANCE. Only two examples of the type are known to exist. This specimen, the sole example of Paris mintage, surfaced at the Henry Christensen Sale, Hoboken, N.J., 28 October, 1965, Lot 1085. It is struck "en medaille"; that is, the obverse and reverse die axes are parallel instead of opposed. It is therefore possible that it was intended as a specimen striking of the new design. The other known example of the type, minted at Bayonne, is assuredly a circulation strike (see lot 560 below).*



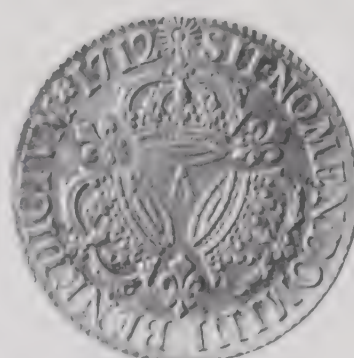
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### Type 15

#### Ecu with Three Crowns

- \*43. 1709-A, *df*: "star" - Louis Eul-dier, Mint Director; "rose" - Georges Roettiers, Engraver; edge variety: SALVUM; R1, VF+/EF+, traces of mint luster.
- 44. 1710-A, *differentes* as lot 43, edge variety: SALVUM; R2, VF, light adjustment marks obv.
- 45. 1711-A, *df*: "trefoil" - Jean Faubert, Mint Director; "rose" - Georges Roettiers, Engraver; edge variety: SALVUM; R1, F/VF, cleaned.
- \*46. 1712-A, *df* and edge as lot 45; R1, abt EF, light adj mks, spotty toning, slightly porous areas.
- \*47. 1713-A, *differentes* as lot 45, edge variety: SALVUM; R2, choice AU, moderate adj mks obv.  
*The "dot" below the D in LVD almost certainly indicates that the coin was struck during the Second Semester of 1713. The Paris mint appears to have begun this practice on a systematic basis around 1711, although it seems to have lapsed with the death of Louis XIV, and was not resumed until about 1725.*
- 48. 1715-A, *differentes* as lot 45, edge variety: SALVUM, R2, VF, cleaned.  
*Presumably struck in Second Semester of 1715 ("dot" below D in LVD)*

## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*49. 1715-A, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns 1712-D; *df*: "trefoil" - Jean Faubert, Mint Director; "rose" - Georges Roettiers, Engraver; R2, VF+, some minor scratches.  
*The Ecu Vertugadin was ordained by a decree of December 7, 1715. Because coinage was restricted to only a few weeks following, and only at the Paris mint, 1715 is the rarest date variety for this type by a wide margin.*
- \*50. 1716-A, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns 1711-9; *differentes* as lot 49, edge variety: SALVUM; R1, VF+, small flan flaw, lt rb.
- \*51. 1718-A, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns 1709-9, *differentes* as lot 49, edge variety: SALVUM (sic); R3, EF/AU, minor traces of encrustation.

### Type 18

#### Ecu of Navarre

- \*52. 1718-A, *df*: "trefoil" - Jean Faubert, Mint Director; "rose" - Georges Roettiers, Engraver, edge variety: SALVUM; R1, VF

### Type 19

#### Ecu of France

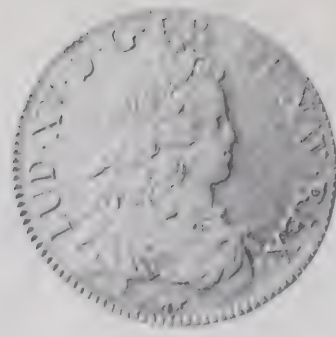
- \*53. 1720-A, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre 1718-A; *df*: "fox" - Mathieu Renard de Tasta, Mint Director; "rose" - Georges Roettiers, Engraver; edge variety: SALVUM; R2, EF, lightly cleaned.
- \*54. 1721-A, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre 1718-B; *differentes* as lot 53, edge variety: SALVUM; R2, choice VF



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58a



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\*55. 1722-A, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, Paris mint; *differents* as lot 53, edge variety: SALVUM; R3, F/VF

\*56. 1723-A, Struck on new planchet (no "trefoil" below the bust), *differents* as lot 53, edge variety: SALVUM; R2, FINE, cleaned.

\*57. 1724-A, Struck on new planchet (no "trefoil" below the bust), *differents* as lot 53, edge variety: SALVUM; R3, EF, slightly uneven toning, minor adj mks.

#### **Type 20** **Ecu with Eight L's**

58. 1724-A, *df*: "fox" - Mathieu Renard de Tasta, Mint Director; "rose" - Georges Roettiers, Engraver; R2, FINE

\*58a. 1725-A, Second Semester ("dot" below D in LUD), *df* as lot 58; R2, lovely XF/AU, ltly toned.

#### **Type 21** **Ecu with Laurel Wreath**

\*59. 1726-A, First Semester (no "dot" below D in LUD), *df*: "fox" - Mathieu Renard de Tasta, Mint Director; "rose" - Georges Roettiers, Engraver; R1, VF, lt encrustation on rim.

60. 1726-A, Second Semester ("dot" below D in LUD), *differents* as lot 59; R2, FINE, rim nick.  
*Mintage of ecus at Paris in 1726 was heavily concentrated during the early part of the year. An examination of nearly 50 specimens 1726-A showed a ratio of 85% First Semester vs. 15% Second Semester.*

61. 1727-A, First Semester, *df* as lot 59; R2, VF, small dig.

62. 1727-A, Second Semester, *df* as lot 59; R2, VF, scratch on obv.

63. 1728-A, First Semester, *df* as lot 59; R2, G/VG

64. 1728-A, Second Semester, *df* as lot 59; R2, FINE, mod adj mks.

65. 1729-A, First Semester, *df* as lot 59; R3, VG, 2 hvy scs, rim cuts & dig.

\*66. 1730/29-A, Second Semester, *differents* as lot 59; R3, VF/EF, mod adj marks.

67. 1732-A, Second Semester, *differents* as lot 59; R3, pleasant VF, mod adj mks.

\*68. 1733-A, Second Semester, *differents* as lot 59; R3, choice AU, mod adj mks obv on rev.

\*69. 1734-A, Second Semester, *differents* as lot 59; R3, EF, minor planchet flaw.

70. 1735-A, First Semester, *differents* as lot 59; R2, FINE, several rim nicks.

71. 1736-A, First Semester, *differents* as lot 59; R3, pleasant, F+, lightly cleaned, rim nicks & cut, some scratches.

\*72. 1737-A, First Semester, *differents* as lot 59; R3, attractive, VF/EF, some encrustation, traces of original luster.



74



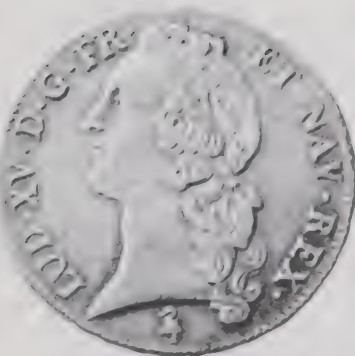
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73. 1738-A, First Semester, *differents* as lot 59; R3, VG, cleaned. *Mathieu Renard da Tasta was succeeded by Mathieu Renard de Petiton as Mint Director at Paris early in 1738. Although both men employed the same different, a "fox," it is possible to distinguish between them because de Petiton added a small "lozenge" below the bust in 1738 and 1739 (see No. 74 following). This specimen lacks the "lozenge," hence may be attributed to da Tasta.*
- \*74. 1739-A, Second Semester, "fox" and "lozenge" - M. Renard de Petiton, Mint Director; "rose" - Georges Roettiers, Engraver; R4, VG, planchet flaw.

## Type 22

### Ecu with Bandeau

- \*75. 1740-A, Second Semester, "fox" - Mathieu Renard de Petiton, Mint Director; "rose" - Georges Roettiers, Engraver; R2, attractive, EF, minor encrustation spot.  
*Coinage of the Ecu with Bandeau was initiated in 1740 at Paris. Because it was the first year of issue, and struck only at Paris, this variety is usually described by cataloguers as an essay, trial piece or specimen strike. Actually, there is little doubt that the Paris output was intended for ordinary circulation, but that many specimens were saved as souvenirs of the new design and survive today in attractive state of preservation.*
76. 1741-A, First Semester, *differents* as lot 75; R3, abt VF
77. 1743/2-A, Second Semester, *df* as lot 75; R3, abt VF
- \*78. 1744-A, First Semester, *df* as lot 75; R4, VF
79. 1745/4-A, First Semester, *differents* as lot 75, only one other specimen of this variety recorded; R4, FINE, rbs, deep adj marks rev.
80. 1746/5-A, First Semester, *differents* as lot 75; R3, FINE, uneven toning.
81. 1747/6-A, First Semester, *differents* as lot 75; R4, VG, tarnish.
82. 1748-A, First Semester, *differents* as lot 75; R4, VG+, hvy hdg.
- \*83. 1750/48-A, First Semester, *df*: "fox" - Mathieu Renard de Petiton, Mint Director; "rose" - Joseph Charles Roettiers de la Bertaiche, Engraver; R4, abt VF, rb.  
*Joseph Charles Roettiers succeeded Georges Roettiers as Engraver at Paris in 1749, retaining the "rose" different.*
84. 1751-A, First Semester, *differents* as lot 83; R4, abt VF
85. 1752-A, First Semester, *differents* as lot 83; R4, VG, minor scs, lt encrustation, partly clnd. *The edge of this piece was shaved and a simulated edge inscription applied by engraving.*
86. 1754-A, Second Semester, *differents* as lot 83; R4, FINE
87. 1755-A, First Semester, *differents* as lot 83; R4, FINE, cleaned & lightly retoned. *No other specimen of this variety yet recorded.*
88. 1756-A, First Semester, *differents* as lot 83; R3, abt FINE
89. 1757-A, First Semester, *df*: "heron" - Jean Dupeyron, Mint Director; "rose" - Joseph Charles Roettiers de la Bertaiche, Engraver; R3, FINE, shaved edge. *Jean Dupeyron was formerly director of the Lille mint 1741-1754.*
90. 1758-A, First Semester, *differents* as lot 89; R2, VF, crude planchet.
91. 1758-A, Second Semester, *differents* as lot 89; R2, VF
- \*92. 1759-A, Second Semester, *differents* as lot 89; R2, VF, hair tooled.
- \*93. 1760-A, First Semester, *df*: "heron" - Jean Dupeyron, Mint Director; "cross" - Charles Norbert Roettiers, Engraver; R2, EF
94. 1760-A, Second Semester, *differents* as lot 93; R2, abt FINE
95. 1761/0-A, First Semester, *differents* as lot 93; R3, bold VF
- \*96. 1762-A, First Semester, *differents* as lot 93; R2, lovely EF, minor planchet flaws, light adj marks.
97. 1763-A, Second Semester, *differents* as lot 93; R3, VF, lt adj marks.



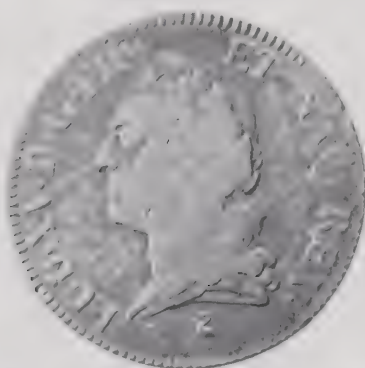
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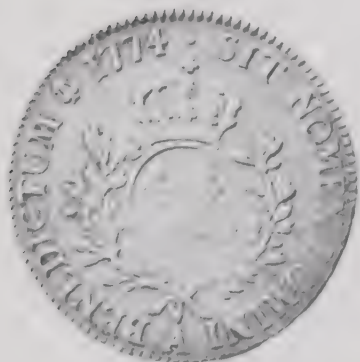
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114



## LOUIS XVI (1774-1793)

### Type 24 Royal Ecu

98. 1764-A, Second Semester, *df*: "linden tree" - Mathieu Tillet, Mint Director; "cross" - Charles Norbert Roettiers, Engraver; R2, VF, cleaned.  
*Mathieu Tillet was formerly director of the Troyes mint 1739-1755.*
- \*99. 1765-A, First Semester, *differents* as lot 98; R3, AU, moderate adj marks.
- \*100. 1768-A, Second Semester, *df*: "heron" - Jean Dupeyron, Mint Director; "cross" - Charles Norbert Roettiers, Engraver; R2, EF, flan striations obv.
101. 1769-A, First Semester, *differents* as lot 100; R2, FINE
102. 1770-A, First Semester, *differents* as lot 100; R3, bold VF, minor scratches rev.

### Type 23

#### Ecu with Aged Head

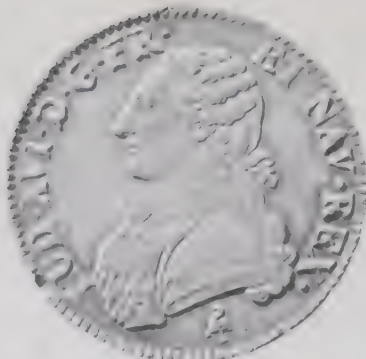
103. 1771-A, First Semester, *df*: "heron" - Jean Dupeyron, Mint Director; "cross" - Charles Norbert Roettiers, Engraver; R2, VF, moderate adj marks.
- \*104. 1771-A, Second Semester, *differents* as lot 103; R2, VF, lt adj marks.
105. 1772-A, Second Semester, *differents* as lot 103; R2, VG+
- \*106. 1773-A, First Semester, *df*: "heron" - Jean Dupeyron, Mint Director; "star" - Laurent Leonard, Engraver; R3, VG
107. 1774-A, First Semester, *df*: "heron" - Jean Dupeyron, Mint Director; "lyre" - François Bernier, Engraver; R1, FINE, cleaned, mod adj marks rev.
- \*108. 1774-A, Second Semester, *differents* as lot 107; R1, attractive VF, moderate adj marks.  
*A posthumous issue for Louis XV. The king died on May 10, 1774, hence all Second Semester issues of that year were actually struck after his death.*

\*109. 1774-A, *differents*: "heron" - Jean Dupeyron, Mint Director; "lyre" - François Bernier, Engraver; R2, PROOF.  
*This variety catalogued by Guilloteau as an Essay of the design adopted for regular issue (V.G. No. 76). It may be noted that this piece lacks the Second Semester mark, although it was unquestionably struck late in the year, tending to confirm that it was a specimen strike intended for presentation purposes.*

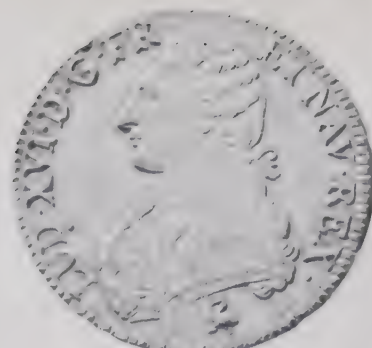
110. 1775-A, First Semester, *differents* as lot 109; R3, VF, cleaned.
111. 1775-A, Second Semester, *differents* as lot 109; R4, abt FINE, 2 pinpoint digs.  
*Same obverse die used for Nos. 110 and 111, establishing that the Semester mark was added to dies already in service in order to qualify them for use during the Second Semester.*
112. 1776-A, First Semester, *differents* as lot 109; R3, VF, hvy adj marks obv, cleaned.
- \*113. 1776-A, Second Semester, *differents* as lot 109; R4, VF, lightly cleaned.
- \*114. 1777-A, First Semester, *differents* as lot 109; R3, EF/AU, light adj marks.
115. 1781/75-A, First Semester, *differents* as lot 109; R3, FINE
116. 1782-A, First Semester, *differents* as lot 109; R3, FINE
117. 1783-A, First Semester, *differents* as lot 109; R1, VF, moderate adj marks rev.
118. 1783-A, Second Semester, *differents* as lot 109; R1, VF
119. 1784/75-A, First Semester, *differents*: "heron" - J. Dupeyron de la Coste, Mint Director; "lyre" - François Bernier, Engraver; R1, VF



121



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120. 1784-A, Second Semester, *differents* as lot 119; R1, VF+, rb.

\*121. 1785-A, First Semester, *differents* as lot 119; R2, EF, minor planchet flaw.

\*122. 1787-A, Second Semester, *differents* as lot 119; R4, EF/AU, minor planchet flaw.

*The edge of this specimen bears the blundered inscription FAC REGEM FAC REGEM, evidence of an erroneous die combination negligently installed in the Casting apparatus.*

123. 1788/7-A, Second Semester, *differents* as lot 119; R3, abt EF, light to moderate adj marks.

\*124. 1788-A, Second Semester, *differents* as lot 119; R2, UNC, light adj marks obv.

125. 1789-A, Second Semester, *differents* as lot 119; R1, EF, lightly cleaned.

\*126. 1790-A, First Semester, *differents* as lot 119; R1, bold EF, moderate adj marks, minor planchet flaw.

127. 1790-A, Second Semester, *differents* as lot 119; R1, EF, weak strike.

\*128. 1791-A, First Semester, *differents* as lot 119; R1, EF, cleaned, mod adj marks obv.

\*129. 1791-A, Second Semester, *differents* as lot 119; R2, EF, light encrustation.

*Dupeyron's Second Semester issue in 1791 was coined for only a brief period before he relinquished his office to Alexander Louis Roettiers de Montaleau (August, 1791). This variety is consequently less than one-fifth as common as the First Semester piece.*

## Type 25

### Constitutional Ecu

\*130. 1792-A, First Semester (no "dot" below U in LOUIS), *df*: "leopard" - Alexandre Louis Roettiers de Montaleau, Mint Director; "lyre" - François Bernier, Engraver; R1, bold XF

\*131. 1792-A, Second Semester ("dot" below U in LOUIS), *differents* as lot 130; R1, F+/VF

\*132. 1793-A, *differents* as lot 130; R1, bold VF, light adj marks obv.

## FIRST REPUBLIC (1792-1804)

### Type 50

#### Six Livres with Christian Date

\*133. 1793-A, First Semester (no "dot" below L is LOI), *df*: "leopard" - Alexandre Louis Roettiers de Montaleau, Mint Director; "lyre" - François Bernier, Engraver; R1, lovely EF



134



135



136



137



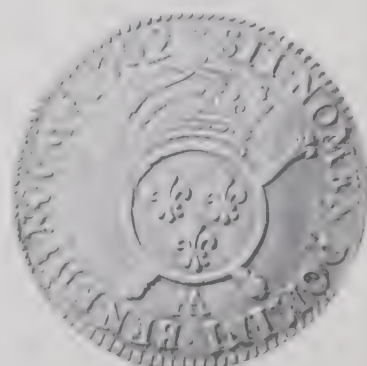
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139



140





mintmark:  $\tilde{M}$  (1690-1693)

AA (1693-1800)

Metz, the chief city of Lorraine and a Free Imperial town, was seized by the French in 1552 and remained in their possession for nearly a hundred years before French hegemony was formally recognized by the Peace of Westphalia (1648). Owing to its isolation, the city retained considerable control over its local affairs, including the right to a municipal mint and a local monetary system until long after it passed under French control. However, by 1675 the local mint was suppressed and the city fell gradually into the French economic orbit.

By a decree issued in April, 1690, Louis XIV ordered the establishment of a royal mint at Metz authorized to strike coin of regular French standard. Originally assigned the mintmark "M" crowned, the mark was changed to the letters "AA" in October, 1693, the form that was retained throughout the subsequent history of the mint.

Apart from brief suspensions 1700–1701 and 1703–1704, the mint remained in continuous operation until it was closed permanently under the First Republic in 1800. During the Reformations of Louis XIV, Metz produced ecus regularly, but on a very modest scale. Specimens struck on "new planchet" are particularly rare. The mint is known primarily for the issue of certain subsidiary coins during the period 1700–1715.

During the reigns of Louis XV and Louis XVI, ecus were issued with less and less regularity and, invariably, in small volume. It is notable that without exception, every variety recorded for both Louis XV and Louis XVI rates either as Rarity 3 or Rarity 4.

Little documentation is available concerning the Metz mint. The names of only a few local officials are known and none from the early years under Louis XIV. No mint records are extant, but it is likely that many varieties, thus far unreported, were in fact struck and may yet be discovered.

During its 110 years of existence, ecus of 14 different types were produced at Metz (13 types are listed in THE SILVER CROWNS OF FRANCE, to which must be added the recent discovery of an ecu of Type 12, 1704-AA). A total of 25 specimens representing nine different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 9

#### Ecu with Eight L's

- \*134. 1690- $\tilde{M}$ , Reformation piece ("star" on reverse), undertype totally obscured; *df*: "sprig in a crescent" - mint director; "flaming heart" - engraver; R3, EF, lightly cleaned.

*Metz is one of the few mints to retain the different of the local mint director on the issues of the First Reformation instead of adopting the "sunburst" of Pierre Rousseau, General-Director of Mints.*

- \*135. 1691- $\tilde{M}$ , Reformation piece ("star" on reverse), undertype totally obscured; *different*s as lot 134; R2, VF

- \*136. 1693- $\tilde{M}$ , Reformation piece ("star" on reverse), undertype totally obscured; *df*: "comet" - mint director; "flaming heart" - engraver; R4, bold VF, minor digs rev.

*No other specimen of this variety yet recorded.*

### Type 10

#### Ecu with Palms

- \*137. 1693-AA, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's, date and mint illegible; *df*: "comet" - mint director; "trefoil" - engraver; R3, Pleasant FINE

- \*138. 1694-AA, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's, Paris mint; *df*: "comet" - mint director; "ermine" - engraver; R3, VF, lightly cleaned.

### Type 11

#### Ecu with Insignia

- \*139. 1701-AA, Reformation piece (see note below), struck over Ecu with Palms, 1694; *df*: "triangle" - mint director; "cross" - engraver; R4, AU

*For reasons not yet understood, the coins overstruck at Metz during this Reformation were not marked with a "trefoil" at the top of the reverse, as required by the official regulations governing this reform. It is the only mint that this is known to occur.*

- \*140. 1702/1-AA, Reformation (see note above); *different*s as lot 139; R4, F/VF

*Placement of the "cross" and "triangle" is reversed from the arrangement on specimen No. 139 above.*



141



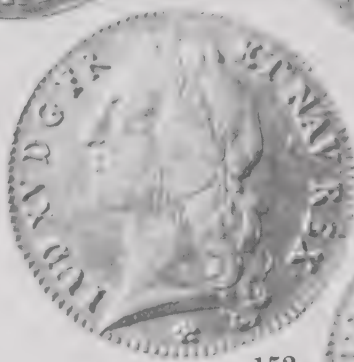
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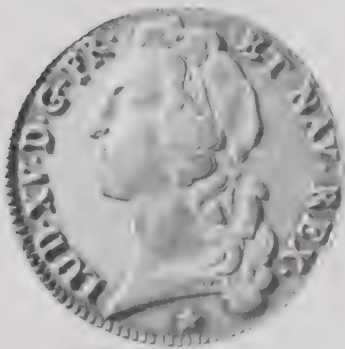
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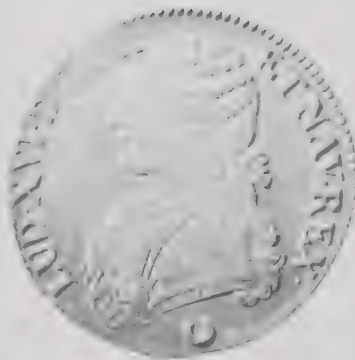
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153



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155





## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*141. 1716-AA, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, Caen mint; *df*: "archway" - mint director; "ermine" - Pierre Pantaleon (?), Engraver; edge variety: SALVUM; R3, VF

### Type 19

#### Ecu of France

- \*142. 1721-AA, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-AA; *df*: "archway" - mint director; "ermine" - Pierre Pantaleon (?), Engraver; edge variety: SALVUM; R4, F-VF, 2 scratches obv r field.  
*No other specimen of this variety yet recorded*

### Type 21

#### Ecu with Laurel Wreath

143. 1726-AA, *df*: "millstone" - Moulins, Mint Director; "ermine" - J. P. Pantaleon, Engraver; edge variety: SALVUM; R3, VG+
- \*144. 1727-AA, *differe*nts as lot 143, edge variety: SALVUM; R3, FINE
145. 1730/29-AA, *differe*nts as lot 143, edge variety not legible; R3, G+
146. 1735/4-AA, *differe*nts as lot 143, edge variety: SALVUM; R4, VG/F  
*No other specimen of this variety yet recorded.*

### Type 22

#### Ecu with Bandeau

- \*147. 1742/0-AA, *df*: "rose" - Nicolas Blaize, Mint Director; "ermine" - J. P. Pantaleon, Engraver; R4, VF  
*The date on this coin is clearly 1742 altered from 1740, indicating that the reverse die was originally prepared in 1740. This raises the possibility that the Metz mint may have struck this type as early as 1740, although no such variety has ever been reported. All Type 22 ecus known at present of date 1740 were minted at Paris. It is interesting to note, however, that the 12 sol piece "with Bandeau" is known for the Metz mint with date 1740.*

148. 1750-AA, *df*: "rose" - Nicolas Blaize, Mint Director; "ermine" - Charles August Pantaleon, Engraver; R3, FINE, harshly cleaned, small dig.

149. 1751-AA, *differe*nts as lot 148; R4, attractive VF, rbs.

150. 1753-AA, *differe*nts as lot 148; R4, VF, bold rev.

151. 1754-AA, *differe*nts as lot 148; R3, VF+, cleaned.

- 151a. 1759-AA, *differe*nts as lot 148; R4, VF

- \*152. 1760-AA, *differe*nts as lot 148; R4, VF  
*ex Hirsch Sale, Munich, June 25, 1963, No. 2525. No other specimen of this variety yet recorded.*

- \*153. 1766-AA, *df*: "star" - mint director; "ermine" - Charles August Pantaleon, Engraver; R3, VF

## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

- \*154. 1775-AA, *df*: "crescent" - mint director; "ermine" - Charles August Pantaleon, Engraver; R4, VF, minor encrustation.
- \*155. 1789-AA, *df*: "grenade" - J. Fr. Leclerc, Mint Director; "ermine" - Charles August Pantaleon, Engraver; R3, VF, lightly cleaned.
156. 1790-AA, *differe*nts as lot 155; R3, FINE

## FIRST REPUBLIC

(1792-1804)

### Type 50

#### 6 Livres with Christian Date

- \*157. 1793-AA, First Semester (no "dot" below mintmark AA), *df*: "grenade" - J. Fr. Leclerc, Mint Director; "ermine" - Charles August Pantaleon, Engraver; R2, attractive VF, minor adj marks.





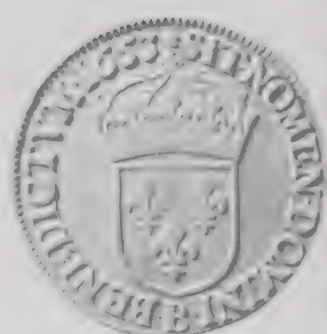
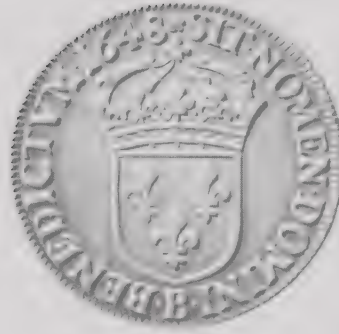
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166





mintmark: B (1646–1857) and “lozenge” (?) (rounded bar) (1664–1785)

Rouen became the site of a royal mint during the reign of Philip IV, ca. 1304. In 1540 it was assigned the mint letter “B” which was retained until the mint was finally closed during the reign of Napoleon III, in 1857. Following the reforms introduced by Louis XIII, Rouen became one of the first regional mints to be converted to the screw-press (1646) and immediately commenced the issue of ecus. A prolific source of ecus for a time, the mint gradually fell into stagnation, a victim of the economic policies of Louis XIV, and eventually was closed in 1662. Between 1663–1689 the mint remained idle except for two brief intervals of activity, each of which produced small but important issues of ecus: 1664–1665 (Type 5 ecus), and 1679–1683 (Type 6 ecus). Reopened at the beginning of the First Reformation in 1690, Rouen remained continuously active during the rest of the ecu era, and became later one of the few mints to survive into the decimal period that followed.

Rouen became an important source of ecus during the succession of monetary reforms 1690–1726, with an almost unbroken sequence of issues, many evidently in considerable volume. But the mint then entered a long period of decline. All varieties recorded between 1728–1788 rate as either Rarity 3 or Rarity 4, and the coinage is marked by frequent interruptions. However, at the beginning of the Revolution, the mint experienced once again a revival and as the ecu era ended, Rouen again ranked among the leading mints. It was one of the few mints still active in 1794 when the coinage of ecus finally ceased.

Rouen coinage exhibits certain distinctive peculiarities of design during much of the ecu era. Perhaps the most important peculiarity is an enigmatic “lozenge”-like figure found on Rouen issues from 1664 to 1785. A study of the ecus illustrated on the following pages will show that the figure is invariably present somewhere on the coin, usually on the obverse. This symbol is clearly not the *different* of a mint official, because its occurrence overlaps the tenure of many different officials. It appears rather to be a kind of subsidiary mintmark. There is no known exact parallel at any other mint, but the mark seems to have a function similar to the “dot” below the X in the king’s cipher (LVD XIII) adopted at Lille ca. 1686–1723. The mysterious Rouen figure varies at times from angular to oval or spindle-shape.

Another unusual feature of Rouen design appeared in 1726 with the introduction of the Six Livre piece. A mint by mint study of Type 21 shows that punctuation of the reverse legend was eliminated at virtually every mint, evidently at the express order of the Engraver-General. The one outstanding exception was the Rouen mint, which retained a fully punctuated reverse inscription, not only on Type 21, but also on all subsequent issues until late in the reign of Louis XVI.

Another possibly related local peculiarity may be noted for the obverse design beginning in 1741 and continuing until late in the reign of Louis XVI. In this case, the “dot” ordinarily found after the abbreviation L-R was eliminated, and a “dot” was instead added after the ET. This is exactly the opposite of the custom followed at almost every other mint. This variation appears on all Rouen issues of Types 22 and 23, and many of Type 24.

Each of the distinctive features described above appear with such regularity that they must reflect deliberate intention on the part of the local mint officials. Unfortunately, at present, the motives remain quite unknown.

Between the years 1646–1794, ecus of 19 different types were produced at Rouen. A total of 54 specimens, representing 17 different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

- \*158. 1647-D, *df*: “rose” - Pierre Cheval, Mint Director; R3, XF/AU, planchet flaw rev.
- \*159. 1648-B, *different* as lot 158; R2, VF+, light rubbing in obv field.
- 160. 1651-B, *different* as lot 158; R2, VG+/F, lt scratch.
- 161. 1652-B, *different* as lot 158; R2, FINE, minor encrustation.
- \*162. 1653-B, *different* as lot 158; R3, VF

### Type 5a

#### Ecu with Juvenile Bust

- \*163. 1664-B, *df*: “mantle” - mint director; “coronet” - engraver; R3, VF, some dark areas.  
*Severe break in obverse die.*

### Type 5b

#### Ecu with Juvenile Bust

- \*164. 1665-B, *df*: “mantle” - mint director; “coronet” - engraver; R4, abt EF, dark, minor tooling rev, some small digs.  
*Only one other specimen of this variety recorded: Glendining Sale, London, Oct. 25, 1967, No. 485.*

### Type 9

#### Ecu with 8 L's, Type I

- \*165. 1690-B, Reformation piece (“star” on reverse), struck over Parliamentary Ecu, date and mint uncertain; *different*s: “sunburst” - Pierre Rousseau, General-Director of Mints; “crescent” - engraver; R2, F+
- \*166. 1691-B, Reformation piece (“star” on reverse), struck over Parliamentary Ecu 1683-9; *different*s as lot 165; R2, FINE



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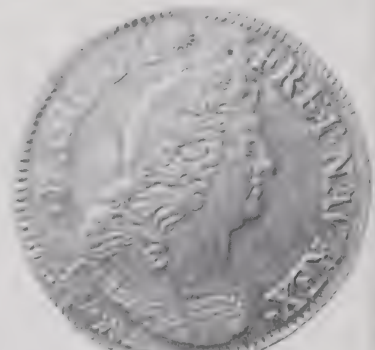
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177



- \*167. 1692-B, Reformation piece ("star" on reverse), struck over Ecu with Long Curl, date and mint obscured; *different*s as lot 165; R4, AU

#### **Type 10** **Ecu with Palms**

- \*168. 1694-B, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's, 1691-B; *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "helmet" (?) - engraver; R3, EF, cleaned, some small tarnish spots obv.
- \*169. 1698-B, struck on new planchet (no "crescent" on reverse), *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "trefoil" - engraver; R4, choice VF, heavy adj marks, little evidence of circulation.
- \*170. 1699-B, overstruck; R4, VF, small flan crack.  
*This variety is not known to survive except as the understrike of a later "reformed" ecu. This example, overstruck at Paris during the Fourth Reformation in 1704, clearly shows the date 1699 and mintmark B of the earlier design. A "crescent" after the date 1699 indicates that the specimen was itself a Reformation of a still earlier piece.*

#### **Type 11** **Ecu with Insignia**

- \*171. 1701-B, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, Paris mint, date obscured; *df*: "bird's head" - Jean Robillard, Mint Director; "trefoil" - engraver; R3, FINE, polished and lightly toned.
- \*172. 1702-B, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1695/4-B; *different*s as lot 171; R2, VF, rb.

#### **Type 12** **Ecu with 8 L's, Type II**

- \*173. 1704-B, Reformation piece ("scallop" at top of reverse), struck over Ecu with Palms, 1694-A; *df*: "bird's head" - Jean Robillard, Mint Director; "trefoil" - engraver; R3, EF, cleaned.

#### **Type 15** **Ecu with 3 Crowns**

- \*174. 1709-B, *df*: "rat" & "swan" (?) - mint director; "spade" - Boscheville (?) - engraver; edge variety: SALVUM; R2, FINE, harshly cleaned.
175. 1710-B, *different*s and edge as lot 174; R2, VF, cleaned, tarnish spot.
176. 1711-B, *different*s and edge as lot 174; R3, FINE
- \*177. 1713-B, *different*s and edge as lot 174; R3, VF



178



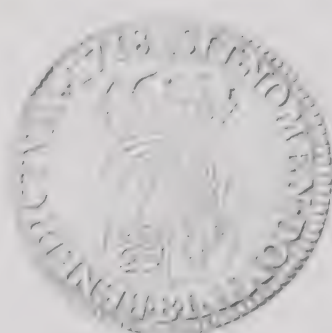
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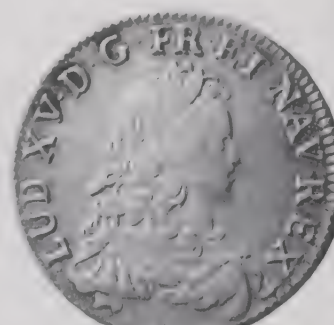
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## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*178. 1716-B, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1713-9; *df*: "ribbon loop" - Michel Abraham Cottard, Mint Director; "spade" - Pierre Racine de Boscherville, Engraver; edge variety: SALVUM; R2, attractive VF
- \*179. 1716-B, struck on new planchet (no "rose" below the bust), *differe*nts and edge as lot 178; R4, VF/EF  
*"New planchet" ecus are extremely rare for this mint during the 1715-1718 Reformation. No other specimen of this class has yet been reported for the Rouen mint dated 1716.*
- \*180. 1717-B, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1711-B; *differe*nts and edge as lot 178; R4, FINE  
*No other specimen of this variety yet recorded.*

### Type 18

#### Ecu of Navarre

- \*181. 1718-B, *df*: "ribbon loop" - Michel Abraham Cottard, Mint Director; "spade" - Pierre Racine de Boscherville, Engraver; edge variety: SALVUM; R2, bold VF
- \*182. 1719-B, *differe*nts and edge as lot 181; R2, bold VF

### Type 19

#### Ecu of France

- \*183. 1720-B, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-V; *df*: "ribbon loop" - Michel Abraham Cottard, Mint Director; "spade" - Pierre Racine de Boscherville, Engraver; edge variety: SALVUM; R4, bold VF
- \*184. 1723-B, struck on new planchet (no "trefoil" below the bust), *differe*nts and edge as lot 183; R4, FINE

### Type 21

#### Ecu with Laurel Wreath

- 185. 1726-B, *df*: "ribbon loop" - Dominique de Peinturier de Guillaule, Mint Director; "spade" - engraver; edge variety: SALVUM; R2, VF, cleaned.



186



- \*186. 1727-B, *differe*nts and edge as lot 185; R2, VF-EF
- 187. 1728-B, *differe*nts and edge as lot 185; R3, VF
- 188. 1733-B, *differe*nts and edge as lot 185; R4, VF, tarnish streaks obv.
- 189. 1735-B, *differe*nts and edge as lot 185; R3, VG, cleaned.
- 190. 1737-B, *differe*nts and edge as lot 185; R4, G/VG
- 191. 1738-B, *differe*nts and edge as lot 185; R3, VF
- 192. 1739-B, *differe*nts and edge as lot 185; R3, VF, edge filed.

### Type 22

#### Ecu with Bandeau

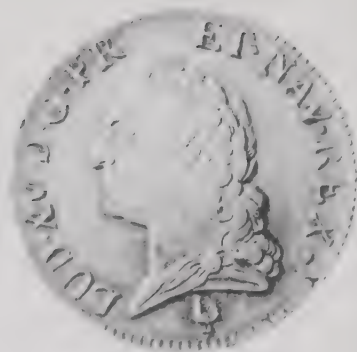
- 193. 1741-B, *df*: "ribbon loop" - Dominique le Peinturier de Guillaule, Mint Director; "spade" - engraver; R3, VG
- 194. 1742-B, *differe*nts as lot 193; R3, F+
- 195. 1743-B, *differe*nts as lot 193; R3, FINE



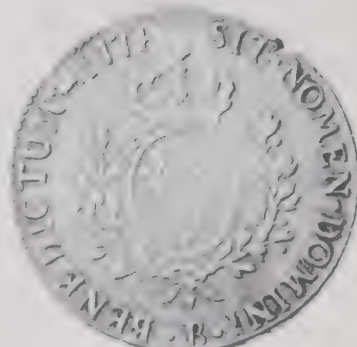
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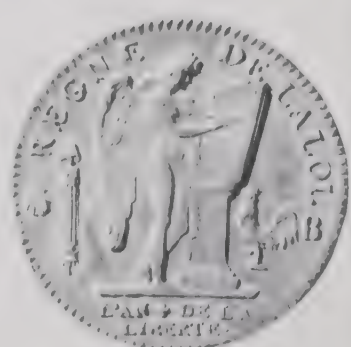
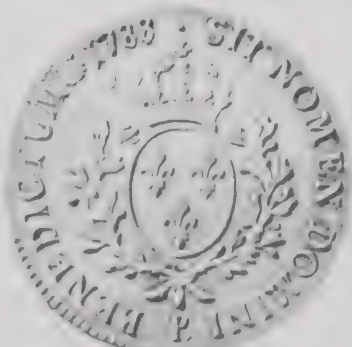
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208







210



211



\*196. 1744-B, *differe*nts as lot 193; R4, VF

197. 1748-B, *differe*nts as lot 193; R4, VF

198. 1750/48-B, *differe*nts as lot 193; R4, VG, scratch.

*No other specimen of this variety yet recorded.*

\*199. 1759-B, *df*: "lamb" - mint director; "rhombus" (?) - Nicolas Anselme Belin, Engraver; R3, abt VF

200. 1760-B, *differe*nts as lot 199; R4, FINE, cleaned, moderate adj marks rev.

*ex Ath hoard (see Revue Belge de Numismatique, 1967). No other specimen of this variety yet recorded.*

### Type 23

#### Ecu with Aged Head

\*201. 1774-B, *df*: "peacock" - Guillaume Pantin, Mint Director; "lamb" - engraver; R3, VF/F+, minor flan flaw.

## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

\*202. 1777-B, *df*: "peacock" - Guillaume Pantin, Mint Director; "lamb" - engraver; R4, attractive XF/AU, lt adj marks rev. *No other specimen of this variety yet recorded.*

203. 1780-B, *differe*nts as lot 202; R4, F+, mod rbs.

\*204. 1783-B, *df*: "screw-press" - mint director; "lamb" - engraver; R4, VF

\*205. 1788/7-B, *df*: "lamb with flag" - Joseph Lambert, Mint Director; "scallop" - engraver; R4, AU

206. 1789-B, *differe*nts as lot 205; R2, EF, flat strike.

207. 1790-B, *differe*nts as lot 205; R3, EF, bold strike.

### Type 25

#### Constitutional Ecu

\*208. 1792-B, Second Semester (dot below U in LOUIS), *df*: "lamb with flag" - Joseph Lambert, Mint Director; "scallop" - engraver; R1, UNC, fully struck, trace only of adj marks.

209. 1793-B, *differe*nts as lot 208; R3, FINE, flat areas.

## FIRST REPUBLIC (1792-1804)

### Type 50

#### 6 Livres with Christian Date

\*210. 1793-B, First Semester (?), *df*: "lamb with flag" - Joseph Lambert, Mint Director; "scallop" - engraver; R3, FINE, minor planchet flaw.

*Most of the mints active in 1793 employed a secret "dot" to mark the Republican issues of the Second Semester (see the discussion on page 138 of THE SILVER CROWNS OF FRANCE.) Since no corresponding mark has yet been observed on issues from the Rouen mint, they are arbitrarily assigned to the First Semester.*

### Type 51

#### 6 Livres without Christian Date

\*211. AN II-B, *df*: "lamb with flag" - Joseph Lambert, Mint Director; "scallop" - engraver; R2, VF

mintmark: BB

Strasbourg did not become part of modern France until 1681, when the city was seized by Louis XIV. Previously, Strasbourg had been a Free City of the Holy Roman Empire with broad privileges, including the right to an autonomous coinage. This privilege was soon revoked by the French authorities and the local mint was suppressed in 1690. In its place, shortly after the beginning of the Second Reformation, a decree of Louis XIV created a royal mint for Strasbourg (October, 1693). The new facility was assigned the mint letters "BB" and opened early in 1694. It eventually became one of the last surviving of the French regional mints, not finally closing until the Franco-Prussian War of 1870.

Between 1694-1716, the mint engaged in the simultaneous issue of two separate coinages. Its main activity was centered on a series of minor issues bearing a special Strasbourg design for strictly local circulation. At the same time the mint also struck certain issues of conventional French types for general circulation. This dual role ended in 1716; afterward the mint issued only regular French types, but seldom in significant volume. Throughout the eighteenth century Strasbourg remained a mint of minor importance, with profound consequences on the history of the ecu at this mint.

The first ecus were struck in 1694, and though they continued to appear with fair regularity until the end of the ecu era in 1794, they are almost without exception very rare. Strasbourg varieties consistently rank among the most elusive in the ecu series. Indeed, some indications of their surviving abundance may be gauged by the fact that one of the most important collections of the coins of Strasbourg, namely in the *Bibliothèque Nationale et Universitaire* at Strasbourg, there are only three Strasbourg ecus from the entire period 1694-1794.

Despite its sparse output, Strasbourg produced certain emissions of a highly original character, among which the following may be noted.

During the issue of Type 21 (Ecu with Laurel Wreath), the engraver regularly traced the edge of the king's portrait in high relief, giving the effigy a curious outlined appearance unlike any other mint. The punctuation of the legends on this type is also quite distinctive.

Among the later issues the special variation of the Constitutional Ecu (Type 25) with the king styled as "ROI DES FRANÇAIS" instead of "ROI DES FRANÇOIS" is certainly among the most famous of modern French issues. Although it has long been recognized in the literature, and has for generations been an object of interest to numismatists, remarkably few examples of this variation are actually known. One specimen is included in the following section (see No. 235).

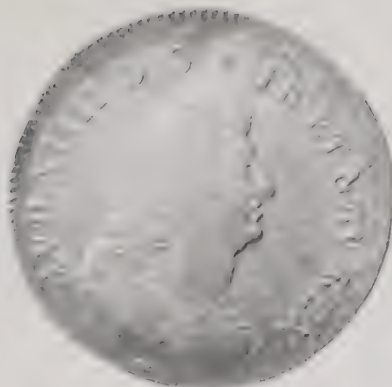
Strasbourg is one of the four mints known to have struck the Type 51 Six Livre piece, the Strasbourg issue being an exclusively rare variety of what is fundamentally one of the rarest types in the French series (see No. 236 below).

Between 1694-1794 ecus of 12 different types are known for the mint at Strasbourg. A total of 25 specimens representing eight different types are included in the following section of this sale.





212



213



214



## LOUIS XIV (1643-1715)

### Type 11

#### Ecu with Insignia

- \*212. 1701-BB, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, date & mint obscured; *df*: "diamond" - François Fodere, Mint Director; "rowel" - Louis Charles Durand, Engraver; R3, VF

*Type 11 ecus struck at Strasbourg retained the same portrait of Louis XIV that was employed during the previous Reformation (1693-1701). Only two other mints shared this practice (Lyon and Lille), the rest employed a slightly modified royal portrait introduced by the Engraver-General in 1701.*

- \*213. 1702-BB, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, date & mint obscured; *df*: "diamond" - François Fodere, Mint Director; "rowel" - Louis Charles Durand, Engraver; R4, VF

### Type 12

#### Ecu with 8 L's, Type II

- \*214. 1704-BB, Reformation piece (see note below), struck over Ecu with Insignia, date & mint obscured; *df*: "diamond" - François Fodere, Mint Director; "rowel" - Louis Charles Durand, Engraver; R4, VF, lt scs in obv field.

*This specimen still retains the royal portrait introduced in 1693 instead of the version adopted generally in 1701. Although clearly overstruck on an earlier ecu, there is a "star" at the top of the reverse instead of the regular mark specified for this Reformation (the "scallop"). See note on page 42 of THE SILVER CROWNS OF FRANCE for further remarks. Only one other specimen of this variety recorded, which is in the Belgian National Collection, Brussels.*

## LOUIS XV (1715-1774)

### Type 17

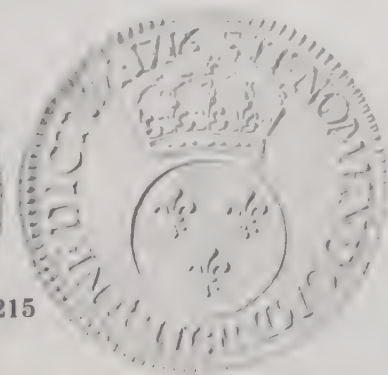
#### Ecu Vertugadin

- \*215. 1716-BB, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1709-A; *df*: "star" - Pierre II de la Haye, Engraver; edge variety: SALVUM; R4, bold VF, tiny rim cut.

*ex John Quincy Adams Collection, Sale by Stack's, New York City, Sept. 17, 1971, No. 721.*



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216



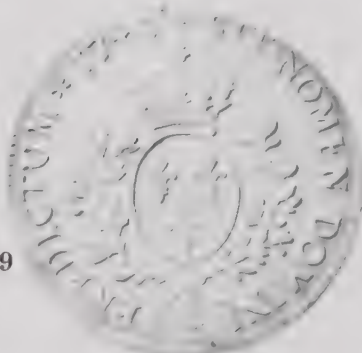
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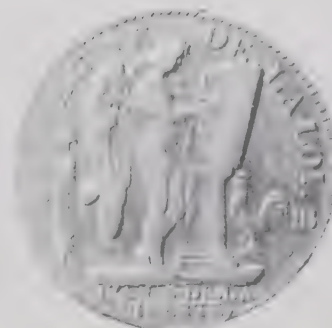
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236





- \*216. 1718-BB, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1711-D; *different*s: "heart" - Jean Valentin Begerle, Mint Director; "star" - Pierre II de la Haye, Engraver; edge variety: SALVUM; R3, VF, die break rev.

### Type 21

#### Ecu with Laurel Wreath

217. 1726-BB, *df*: "heart" - Jean Valentin Begerle, Mint Director; "rowel" - Pierre l'Ecrivain, Engraver; edge variety: SALVVM; R3, AG, 3 deep scratches.
218. 1727-BB, *different*s as lot 217, edge variety: SALVVM; R4, abt VG, planchet flaw on bust.
219. 1728-BB, *different*s as lot 217, edge variety: SALVVM; R4, G+/VG, cleaned.  
*No other specimen of this variety yet recorded.*
- \*220. 1729-BB, *different*s as lot 217, edge variety: SALVUM; R4, VF, moderate adj marks obv.
221. 1730-BB, *different*s and edge as lot 220; R4, GOOD  
*No other specimen of this variety yet recorded.*
222. 1732-BB, *different*s and edge as lot 220; R4, G+, rb & small dig.  
*No other specimen of this variety yet recorded.*
223. 1733-BB, *different*s and edge as lot 220; R4, GOOD  
*No other specimen of this variety yet recorded.*
224. 1737-BB, *different*s and edge as lot 220; R2, F/VF
225. 1738-BB, *different*s and edge as lot 220; R2, VF
- \*226. 1739-BB, *different*s and edge as lot 220; R4, VF, scratch
227. 1740-BB, *different*s and edge as lot 220; R4, VG

### Type 22

#### Ecu with Bandeau

228. 1743-BB, *df*: "heart" - Jean Louis Begerle (?), Mint Director; "rowel" - Pierre l'Ecrivain, Engraver; R4, VG+

- \*229. 1745-BB, *different*s as lot 228; R4, VF, flan flaw, lt adj marks.
230. 1746-BB, *different*s as lot 228; R4, VF, obv die break near edge.
231. 1748-BB, *different*s as lot 228; R4, FINE, planchet flaws.  
*Only specimen of this variety yet recorded.*
232. 1759-BB, *different*s as lot 228; R4, bold VG  
*No "dot at the end of the obverse legend.*
233. 1759-BB, *different*s as lot 228; R4, VF, moderate adj marks rev.  
*"Dot" at the end of the obverse legend. This specimen ex Ath hoard (see Revue Belge de Numismatique, 1967).*

## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

- \*234. 1790-BB, *df*: "heart" - Jean Louis Begerle, Mint Director; "rowel" - Jean II Guerin, Engraver; R3, VF

### Type 25a

#### Constitutional Ecu

- \*235. 1793-BB, *df*: "heart" - Jean Louis Begerle, Mint Director; "rowel" - Jean II Guerin, Engraver; R3, FINE, lightly cleaned.  
*In place of the conventional obverse legend ending ROI DES FRANÇOIS, the Strasbourg mint employed the variation ending ROI DES FRANÇAIS. The latter form is found on a few minor issues of certain other mints, but on the ecu it appears only at Strasbourg.*

## FIRST REPUBLIC (1792-1804)

### Type 51

#### 6 Livres without Christian Date

- \*236. AN II-BB, *df*: "heart" - Jean Louis Begerle, Mint Director; "rowel" - Jean II Guerin, Engraver; R3, F/VF, lightly tooled in center of wreath, small rim cut, minor planchet flaws.



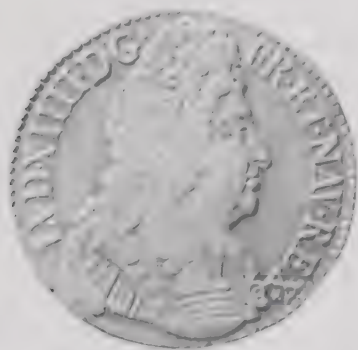
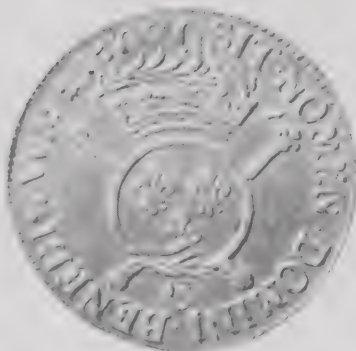
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mintmark: C

The royal mint in Normandy was located at St. Lo from 1351 until 1657. It was assigned the mint letter "C" in 1540 and was converted from the hammer to the screw-press in 1647. In 1657 the mint closed and remained idle until 1693.

In the latter year, the royal authorities decided to reopen the Norman mint to participate in the Second Reformation of Louis XIV, but directed that it be transferred from St. Lo to Caen together with its traditional identification, the mint letter "C".

Coinage commenced at Caen in 1694 and continued intermittently until 1772 when the mint was included among a group of marginal facilities permanently closed by royal decree.

During its first 15 years of operation, the Caen mint achieved only limited success. It struck ecus during each of the Reformations between 1694–1705, but only in small numbers to judge from their surviving abundance. At the close of each of these reforms the mint became totally inactive and was shut down (1700-1701, 1703-1704, and 1706-1709).

From 1709 to 1727 the mint enjoyed its greatest prosperity. Ecus are known from nearly every year during this period, and many varieties survive in substantial number. After 1727, however, the mint fell into an eclipse; ecus were struck irregularly, and invariably in restricted numbers. All of the issues recorded after 1727 rate either as R3 or R4.

Between 1694–1772 ecus of 10 different types (possibly 11) were produced at Caen. A total of 16 specimens representing eight different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 10

#### Ecu with Palms

- \*237. 1694-C, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1691-9; *different*s: "sunburst" - Pierre Rousseau, General-Director of Mints; "ermine" - Thomas III Bernard, Engraver; R4, VF

*Owing to overstriking, the mintmark C is virtually obliterated, but the combination of "different*s*" identifies the mint beyond any doubt.*

### Type 11

#### Ecu with Insignia

- \*238. 1702-C, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1694-A; *different*s: "ermine" - (?) Olivier Laurent Rocque, Engraver; R3, VF, lightly cleaned.

### Type 15

#### Ecu with 3 Crowns

- \*239. 1709-C, *different*s: "rowel" - Pierre Jullien de Goupilliere, Mint Director; "rook" - Olivier Laurent Rocque, Engraver; edge variety: SALVUM; R2, VF, lt adj marks, small planchet flaw, small scratch.
- \*240. 1711-C, *df* and edge as lot 239, R3, VF, ltly cleaned.

## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*241. 1716-C, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, Rouen mint, date obscured; *different*s: "rowel" - Pierre Jullien de Goupilliere, Mint Director; "anchor" - Olivier Laurent Rocque, Engraver; edge variety: SALVUM, R2, VF, tiny planchet flaw.

### Type 19

#### Ecu of France

- \*242. 1721/0-C, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-A; *different*s: "rowel" - Pierre Jullien de Goupilliere, Mint Director; "anchor" - Olivier Laurent Rocque, Engraver, edge variety: SALVUM, R3, choice EF

### Type 20

#### Ecu with 8 L's

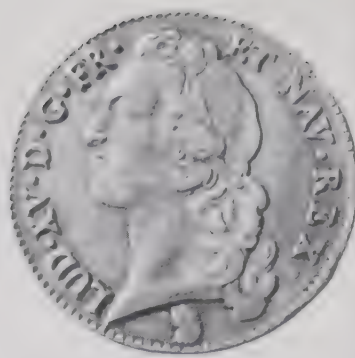
- \*243. 1725-C, *different*s: "rowel" - Pierre Jullien de Goupilliere, Mint Director; "anchor" - Olivier Laurent Rocque, Engraver; blundered edge variant: SALVUM, R2, FINE, rbs, small dig.



244



249



251



252



### Type 21

#### Ecu with Laurel Wreath

- \*244. 1726-C, *different*s: "rowel" - Pierre Jullien de Goupilliere, Mint Director; "anchor" - Olivier Laurent Rocque, Engraver; edge variety: SALVUM, R2, XF-AU, small rim nick.
- 245. 1727-C, *df* and edge as lot 244; R2, F-VF
- 246. 1738-C, *df* and edge as lot 244; R3, abt VF, planchet flaw, tarnish spot.

### Type 22

#### Ecu with Bandeau

- 247. 1743-C, *different*s: "rowel" - Antoine Fr. Julliene de Goupilliere, Mint Director; "anchor" - (?) Olivier Laurent Rocque, Engraver; R4, abt VF

- 248. 1746-C, *df* as lot 247; R4, abt VG, planchet flaws & digs, rim cut.

- \*249. 1760-C, *df* as lot 247, normal obverse punctuation; R3, abt EF, planchet striation.

- 250. 1760-C, *df* as lot 247, "dot" omitted between G and FR on obverse because the engraver failed to allow space between the letters; R3, FINE

- \*251. 1768/7-C, *different*s: "lion's head" - mint director; "ermine" - engraver; R4, VF  
*No other specimen of this variety yet recorded.*

- \*252. 1770-C, *different*s: "lion's head" - mint director; "partial ermine" - engraver; R4, VF  
*No other specimen of this variety yet recorded.*



mintmark: D

The second city of France, with a history more ancient than Paris itself, Lyon has a record of mint activity dating from Roman times. In 1461 Lyon became the site of a royal French mint and in 1540 was assigned the mint letter "D", the mark with which it was associated throughout its subsequent history, until the mint was finally closed in 1793 during the reign of Napoleon III.

The screw-press was introduced at Lyon in 1643. The series of coinage reforms instituted at Paris by Louis XIII in 1640-1642 had proved immediately successful and the first step to extend them to the rest of the country was taken in the Spring of 1643 when a royal decree suppressed the hammer mint at Lyon and directed Jean Warin to establish a screw-press in its place.

Operation commenced before the death of the king in the following September and the rare 60 Sol piece struck for Louis XIII at Lyon in 1643 is the only ecu in his name from a mint other than Paris, (No. 253 in this collection). The mint remained active for a short time after the accession of Louis XIV, striking the only ecu with Short Curl (Type 3) from a regional mint (No. 254 in this collection), then closed 1646-1647.

Reopened in 1648, Lyon was one of the few mints active throughout the period 1648-1689. However, it seldom struck any silver coins larger than the demi-ecu. Only a few rare issues of ecus appeared over that span. Not until the start of the First Reformation in 1690 did the Lyon mint begin to strike ecus regularly and in substantial volume.

A comprehensive history of the Lyon mint for the period 1644-1800 was published in 1959 by Jean Tricou, based on original records from the royal archives (*Recherches sur les Monnaies Frappées à Lyon 1644-1800*, ALBUMS DU CROCODILE, July and December, 1959). Among the data presented by Mr. Tricou are fairly complete mintage figures for the intervals 1644-1755 and 1775-1789. From 1690-1738, coinages well in excess of 100,000 pieces are usually recorded, at times reaching as high as 2,000,000 ecus in a single year. After 1738, however, although coinage did not cease, the annual volume declined sharply seldom exceeding much over 20,000 ecus per year.

These figures correlate well with the observed incidence of surviving specimens. Nearly all of the Lyon varieties from 1690-1738 are known to exist, many in substantial number; but in contrast, the later issues of Louis XV, particularly between the years 1740-1760, are very scarce. Many issues reportedly struck are not known by any currently surviving example. The mint experienced a brief revival during the last issues for Louis XV, the Ecu with Aged Head (Type 23), but then became largely inactive during the reign of Louis XVI. The Royal Ecu for Louis XVI (Type 24) is exceptionally rare from Lyon.

Two significant collections of Lyon ecus are catalogued in the literature. The Poncet Collection, sold in March, 1926 by E. Bourgey, included 17 ecus minted in Lyon, and the specialized Paris-Lyon Collection sold by Florange in 1932 included 22 Lyon ecus.

Between 1643-1793 ecus of 20 different types (possibly 21) were produced at Lyon. A total of 61 specimens representing 15 different types are included in the following section of this sale.



253



254



255



256



257



258



259







260



261



262



## LOUIS XIII (1611-1643)

### Type 2

#### Louis d'argent of 60 Sols

- \*253. 1643-D, three "dots" at top of the reverse, Jean Warin, Mint Director; R2, VF, rim nick.

- \*258. 1693-D, Reformation piece ("star" on reverse), undertype totally obscured, *df* as lot 255; R4, VF  
*ex Munzen & Medaillen Sale, Basel, Nov. 27, 1964, Lot 255. No other specimen of this variety yet recorded.*

### Type 10

#### Ecu with Palms

## LOUIS XIV (1643-1715)

### Type 3

#### Ecu with Short Curl

- \*254. 1644-D, no official *differentes*, Jean Warin, Mint Director; R3, VF, porous along left edge, some pitting.

- \*259. 1693-D, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's. 1691-D; *differentes*: "sunburst" - Pierre Rousseau, General-Director of Mints; "eagle's head" - Clair I Jacquemin, Engraver; R3, F/VF

### Type 9

#### Ecu with 8 L's, Type I

- \*255. 1690-D, Reformation piece ("star" on reverse), undertype totally obscured, *differentes*: "sunburst" - Pierre Rousseau, General-Director of Mints; "crescent" - Jean Pierre Dervieux, Mint Director; "eagle's head" - Clair I Jacquemin, Engraver; R2, VF+/EF, cleaned, tarnish on edge.
- \*256. 1691-D, Reformation piece ("star" on reverse), undertype totally obscured, *df* as lot 255; R2, VF, ltly clnd, small polished area in obv r field.
- \*257. 1692-D, Reformation piece ("star" on reverse), undertype totally obscured, *df* as lot 255; R4, F-VF

- \*260. 1694-D, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, Lyon mint, date obscured, *df* as lot 259, R2, VF/XF, cleaned.

- \*261. 1695-D, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1690-D; *df* as lot 259, R3, EF, fully struck.

- \*262. 1695-D, struck on new planchet (no "crescent" at top of reverse), *df* as lot 259; R4, F+/VF  
*Among the 1695-D ecus recorded (14) thus far by George Sobin this is the only "new planchet" specimen yet identified. According to the mintages reported by J. Tricou, in 1695 the Lyon mint struck 240,810 "reformation" ecus and 13,722 "new planchet" pieces, a ratio of nearly 20 to 1 in favor of overstruck coins.*



264



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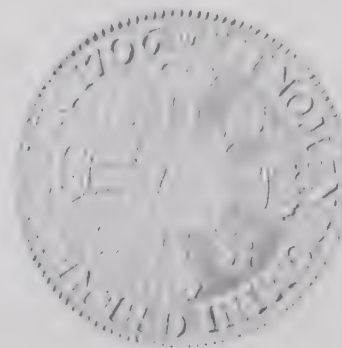
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263. 1696/5-D, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1691-H; *df* as lot 259; R4, F+/VF

\*264. 1697-D, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, *df* as lot 259; R4, VF, ltly cleaned.

### Type 11

#### Ecu with Insignia

*Type 11 ecus struck at Lyon retained the portrait of Louis XIV used during the Reformation of 1693-1701, a practice otherwise known at Strasbourg and Lille. See remarks on page 37 of THE SILVER CROWNS OF FRANCE.*

\*265. 1701-D, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1694-; *different*s: "flower bud" - Mathurin Laisne, Mint Director; "eagle's head" - Clair I Jacquemin; R3, VF, cleaned.

\*266. 1702-D, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1694-D; *df* as lot 265; R2, F+/VF

### Type 12

#### Ecu with 8 L's, Type II

\*267. 1704-D, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, 1702-D; *different*: "eagle's head" - Clair I Jacquemin, Engraver; R2, VF

*This specimen retains the royal portrait introduced in 1693.*

\*268. 1704-D, Reformation piece ("scallop" at top of reverse), struck over Ecu with Palms, 1700-D; *df* as lot 267; R2, VF, lt adj marks rev.

*As this specimen demonstrates, the royal portrait introduced generally in 1701 was finally adopted at Lyon in 1704. A close examination reveals that this piece was struck over a "new planchet" Ecu with Palms 1700-D; to George Sobin's knowledge, no other authentic reference to an Ecu with Palms dated 1700 has ever been offered.*

\*269. 1705-D, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, 1702-D; *df* as lot 267; R3, VF

\*270. 1706-D, struck on new planchet (no "scallop" at top of reverse), *different*s: "flame" - Mathurin Laisne, Mint Director; "eagle's head" - Clair I Jacquemin, Engraver; R2, VF+, moderate adj marks obv & rev.

\*271. 1708-D, struck on new planchet (no "scallop" at top of reverse), *df* as lot 270, R3, EF, porous area obv, harshly clnd & re-toned, moderate adj marks.

\*272. 1709-D, struck on new planchet (no "scallop" at top of reverse), *df* as lot 270, R4, AU, fully struck, tiny flan crack, lt adj marks.

*This specimen retains the royal portrait introduced in 1701, and adopted at Lyon in 1704. There is no evidence that the "Aged Head" portrait introduced for the "8 L" coinage at Paris and Bayonne in 1709 (Type 14) was adopted at Lyon prior to the coinage reform of May, 1709 (Ecu with 3 Crowns).*



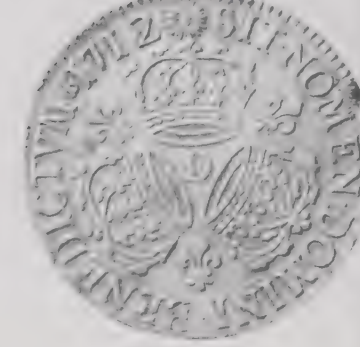
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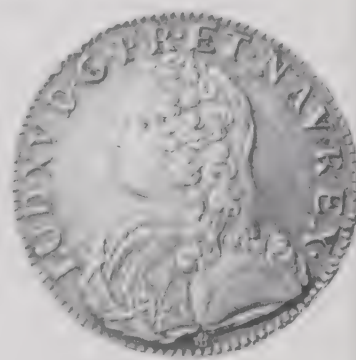
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### Type 15

#### Ecu with 3 Crowns

- \*273. 1709-D, *differents*: "flame" - Mathurin Laisne, Mint Director; "eagle's head" - Clair I Jacquemin, Engraver; edge variety — SALVVM; R2, VF+, cleaned, small porous area.
- \*274. 1710-D, *differents*: "flame" - Mathurin Laisne, Mint Director; "eagle's head" - Bertrand Jacquemin, Engraver; edge variety — SALVVM, R2, VF, artificially toned.  
*Bertrand Jacquemin replaced Clair I Jacquemin as engraver on December 9, 1709, retaining the same different.*
- 275. 1711-D, *df* as lot 274, edge variety, SALVUM, R2, abt EF, cleaned.
- \*276. 1712-D, *df* and edge as lot 275, R3, EF, trace of adj marks.
- 277. 1713-D, *df* and edge as lot 275, R3, FINE, porous, ltly retoned.
- \*278. 1715-D, *df* and edge as lot 275, R2, UNC, fully struck.

### LOUIS XV (1715-1774)

#### Type 17

#### Ecu Vertugadin

- \*279. 1716-D, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1711, mint obscured; *differents*: "rose" - Mathurin Laisne, Mint Director; R3, VF+/EF  
*Certain special conventions were adopted at Lyon during this Reformation. On overstruck coins, Mathurin Laisne took the "rose" as his "different" in place of his customary mark, the "flame." The engraver's symbol was also sometimes omitted on overstruck pieces, as on this coin.*

### Type 18

#### Ecu of Navarre

- \*280. 1718-D, *differents*: "flame" - Mathurin Laisne, Mint Director; "eagle's head" - Bertrand Jacquemin, Engraver; edge variety: SALVUM, R2, EF, planchet striation along part of edge.

### Type 21

#### Ecu with Laurel Wreath

- 281. 1726-D, *differents*: "flame" - Antoine Laisne, Mint Director; "eagle's head" - Bertrade Jacquemin, Engraver; edge variety: SALVUM, R2, abt F/F  
*Mathurin Laisne died April 23, 1723, replaced by Antoine Laisne who retained the same different.*
- 282. 1727-D, *df* and edge as lot 281; R3, F/VF, adj marks on face, planchet flaw.
- \*283. 1728/7-D, *df* and edge as lot 281; R3, EF
- 284. 1729-D, *df* and edge as lot 281; R2, VG
- \*285. 1730-D, *df* and edge as lot 281; R3, EF/AU, boldly struck, faint adj marks.
- \*286. 1732-D, *differents*: "sunburst" - Jean Louis Loir, Mint Director; "eagle's head" - Bertrand Jacquemin, Engraver; R3, UNC, lt adj marks.
- 287. 1733/2-D, *df* as lot 286; R3, VG
- 288. 1734-D, *df* as lot 286; R3, G/VG
- 289. 1736-D, *df* as lot 286; R4, VF+, bust & hair tooled.
- 290. 1738-D, *df* as lot 286; R2, VF



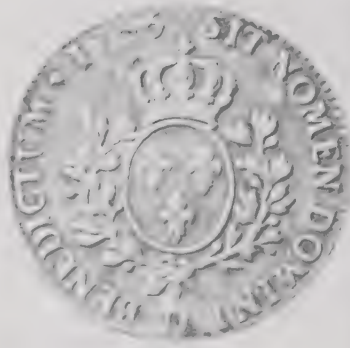
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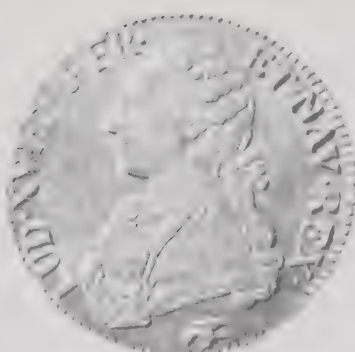
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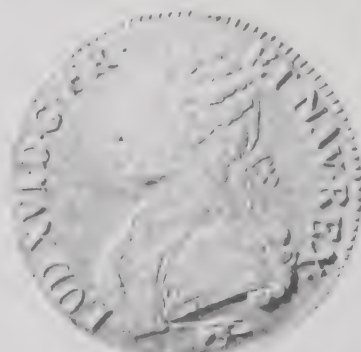
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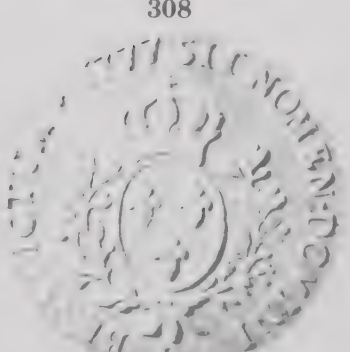
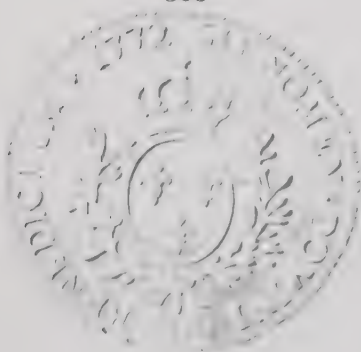
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308



309





## Type 22

### Ecu with Bandeau

- \*291. 1746-D, *differe*nts: "sunburst" - Jean Louis Loir, Mint Director; "eagle's head" - Clair III Jacquemin, Engraver; R4, VG+, cleaned.  
*Tricou records a mintage of 15,304 ecus at Lyon in 1746. The only other specimen noted for this variety is a piece listed by Ratto in a Sale in Lugano, Oct. 9, 1934, Lot 2710.*
- \*292. 1752-D, *differe*nts: "diamond" - Jean Carra, Mint Director; "eagle's head" - Clair III Jacquemin, Engraver; R3, VF
- 293. 1754-D, *differe*nts: "kitehawk" - Charles Millanois, Mint Director; "eagle's head" - Clair III Jacquemin, Engraver; R3, VG
- \*294. 1755-D, *df* as lot 293; R3, VF
- 295. 1756-D, *df* as lot 293; R3, abt FINE, cleaned.
- 296. 1759-D, *df* as lot 293; R3, VF, minor flan flaws, rb.  
*Clair III Jacquemin, Engraver at Lyon since March, 1743, died Dec. 16, 1759.*
- 297. 1763-D, *differe*nts: "kitehawk" - Charles Millanois, Mint Director; "eagle's head" - Clair IV Jacquemin, Engraver; R3, FINE
- 298. 1764-D, *df* as lot 297; R3, F/VF  
*"Dot" at top of the reverse. This is the latest known occurrence of such a "dot" at this mint. It is found on all preceding issues of Type 22 from Lyon.*
- 299. 1764-D, *df* as lot 297; R3, VF, planchet striation.  
*No "dot" at top of the reverse. It will be noted that this "dot" is omitted from all subsequent issues from this mint.*
- 300. 1765-D, *df* as lot 297; R4, VF
- 301. 1766-D, *df* as lot 297; R3, XF/VF, hair lightly tooled.
- 302. 1767-D, *df* as lot 297; R3, F+, deep adj marks on bust.
- 303. 1769-D, *differe*nts: "kitehawk" - Charles Millanois, Mint Director; "eagle's head" - Jean Humbert Bernavon, Engraver; R3, FINE, cleaned.

## Type 23

### Ecu with Aged Head

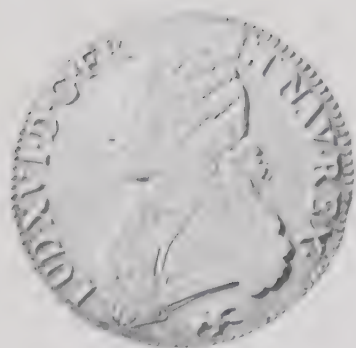
- \*304. 1771-D, *differe*nts: "kitehawk" - Jean Millanois, Mint Director; "eagle's head" - Jean Humbert Bernavon, Engraver; R2, VF, small digs.  
*"Dot" between the words NO-MEN and DOMINI. Most of the ecu struck at Lyon from 1769-1789 show this enigmatic "dot." It is clearly a deliberate feature, but its significance is unknown. It may be related to the change of mint director from Charles to Jean Millanois which occurred about this time; another possibility is that it may be a Lyon equivalent of the Semester Mark used at Paris during this period.*
- \*305. 1772-D, *df* as lot 304, "dot" between NOMEN and DOMINI; R2, abt EF
- 306. 1774-D, *df* as lot 304; R2, F/VF

## LOUIS XVI (1774-1793)

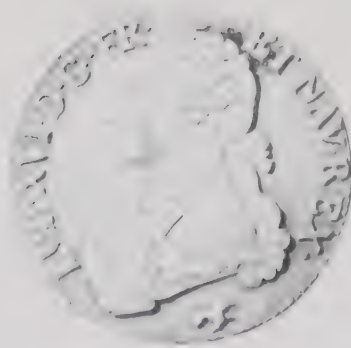
### Type 24

#### Royal Ecu

- 307. 1775-D, *differe*nts: "kitehawk" - Jean Millanois, Mint Director; "eagle's head" - Jean Humbert Bernavon, Engraver; "dot" between NOMEN and DOMINI; R4, FINE
- \*308. 1777-D, *df* as lot 307, "dot" between NOMEN and DOMINI; R4, VF, lightly cleaned.  
*No other specimen of this variety yet recorded.*
- \*309. 1778-D, *df* as lot 307, no "dot" between NOMEN and DOMINI; R4, VF/F+



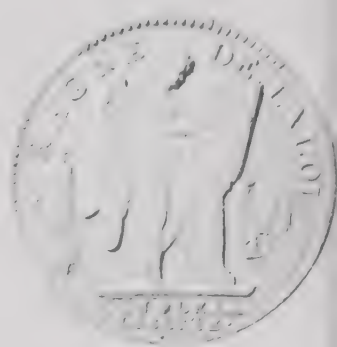
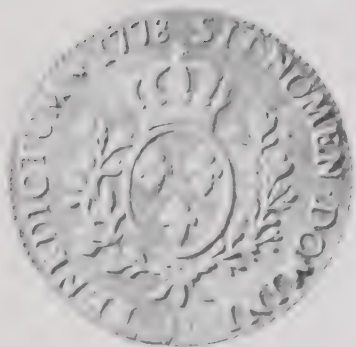
310



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312



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- \*310. 1778-D, *df* as lot 307, "dot" between NOMEN and DOMINI; R4, VF/F

- \*311. 1782-D, *df* as lot 307, "dot" between SIT and NOMEN, also between NOMEN and DOMINI; R4, VF

*One other specimen of this variety recorded, in a private Belgian collection.*

### Type 25

#### Constitutional Ecu

- \*312. 1792-D, Second Semester ("dot" below U in LOUIS), *different*s: "bee" - Jean Claude Gabet, Mint Director; "eagle's head" - Jean Humbert Bernavon, Engraver; R3, VF

## FIRST REPUBLIC (1792-1804)

### Type 50

#### 6 Livres with Christian Date

- \*313. 1793-D, First Semester (?) — see note below, *different*s: "bee" - Jean Claude Gabet, Mint Director; "eagle's head" - Jean Humbert Bernavon, Engraver; R2, VF+, cleaned.

*Most of the mints active in 1793 employed a secret "dot" to mark the Republican issues of the Second Semester (see the discussion on page 138 of THE SILVER CROWNS OF FRANCE.) Since no corresponding mark has yet been observed on issues from the Lyon mint, they are arbitrarily assigned to the First Semester.*



mintmark: E

Tours was a center of mint activity as early as the Carolingian era. Noted for its coinage long before the city passed under royal authority in the thirteenth century, its famous monetary standard, the Livre Tournais, became adopted as the official French standard until the creation of the decimal franc in 1795.

The site of a royal mint since the reign of Philippe II Auguste, Tours was assigned the mint letter "E" in 1540, which it retained until the mint was suppressed by Louis XV in 1772. Despite its long history, the Tours mint was not very productive in modern times. It was inactive during most of the first half of the seventeenth century and was not immediately involved in the mint reforms growing out of the introduction of the ecu in 1641.

In 1651 the mint was equipped with the screw-press and entered the last phase of its history. Between 1651-1662 the mint remained active, but struck no ecus; demi-ecus are the largest silver pieces known from this period. From 1663 to 1678 the mint was idle, then was named among the small group of mints to be reactivated for the reform attempted by Louis XIV in 1679. During that brief interval, the Tours mint produced its first ecus; the very rare issues of Type 6 dated 1679 and 1680, following which the mint closed again for nearly 10 years.

In 1690 the mint reopened for the great Reformation decreed by Louis XIV and remained active with few interruptions until it finally closed in 1772. Ecus were struck at Tours during each of the reforms of Louis XIV between 1690-1715, but all issues are quite scarce. The mint's greatest prosperity was achieved during the issue of the Ecu with Laurel Wreath of Louis XV between 1726-1740 (Type 21). After 1740 the mint fell into a sharp decline and ecus were struck very sparingly. Not a single issue is known after 1740 ranking more common than R4. The latest ecu thus far recorded is dated 1768. (No. 349 in this sale).

Between 1651-1772 ecus of 12 different types were produced at Tours. A total of 36 specimens representing 11 different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 9

#### Ecu with 8 L's, Type I

\*314. 1690-E, Reformation piece ("star" on reverse), undertype totally obscured, *differe*nts: "sunburst" - Pierre Rousseau, General-Director of Mints; "cross" - Charles I Thomas, Engraver; R3, F-VF, lt sc, rim nick.

\*315. 1691-E, Reformation piece ("star" on reverse), undertype totally obscured, *df* as lot 314, "dot" before word LVD on obverse; R2, abt EF, some tarnish, some minor porous areas.

316. 1691-E, Reformation piece ("star" on reverse), undertype totally obscured, *df* as lot 314, no "dot" before word LVD on obverse; R2, G+

\*317. 1692-E, Reformation piece ("star" on reverse), undertype totally obscured, *df* as lot 314; R4, VF



314



315



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318



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326



### Type 10

#### Ecu with Palms

- \*318. 1694-E, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, Paris mint, date obscured; *differents*: "sunburst" - Pierre Rousseau, General-Director of Mints; "cross" - Charles I Thomas, Engraver; R3, VF, ltly cleaned.

### Type 11

#### Ecu with Insignia

- \*319. 1702-E, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1694-H; *differents*: "heart" - mint director; "cross" - Charles II Thomas, Engraver; R3, VF  
*Charles II Thomas succeeded Charles I Thomas as engraver in 1699, retaining the same "different."*
- \*320. 1703-E, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1694-9; *df* as lot 319; R4, F/VF, harshly clnd & polished.  
*No other specimen of this variety yet recorded.*

### Type 12

#### Ecu with 8 L's, Type II

321. 1704-E, Reformation piece ("scallop" at top of reverse), struck over Ecu with Palms, 1694; *different*: "cross" - Charles II Thomas, Engraver; R3, AG

### Type 15

#### Ecu with 3 Crowns

- \*322. 1709-E, *differents*: "trefoil" - mint director; "cross" - Charles II Thomas, Engraver; edge variety: SALVVM, no "dot" before LVD or after G of obverse legend, small "cross"; R3, VF, tarnish on edge.
- \*323. 1709-E, *df* as lot 322, edge variety: SALVVM; "dot" before LVD and after G of obverse legend, large "cross"; R3, VF
- \*324. 1711-E, *df* as lot 322, edge variety: SALVVM; R4, EF, small flan flaws, cleaned.
- \*325. 1714-E, *df* as lot 322, edge variety: SALVVM; R4, VF, cleaned, porous area.  
*No other specimen of this variety yet recorded.*

## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*326. 1716-E, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1709-H; *differents*: "trefoil" - mint director; "cross" - Charles II Thomas, Engraver; edge variety: SALVVM; R3, VF/EF



327



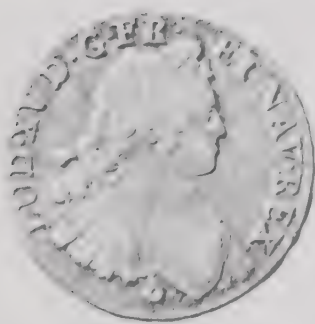
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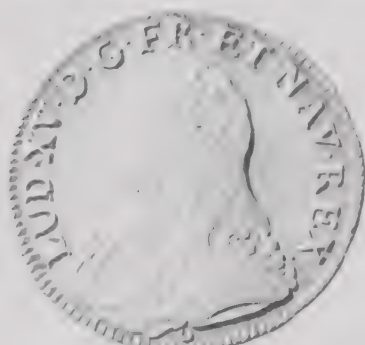
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## Type 18

### Ecu of Navarre

- \*327. 1718-E, *different*s: "trefoil" - mint director; "cross" - Charles II Thomas, Engraver; edge variety: SALVUM; R3, VF, cleaned, weakly struck portrait.
- \*328. 1719-E, *df* as lot 327, edge variety: SALVUM; R4, EF

## Type 19

### Ecu of France

- \*329. 1721-E, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, Rennes mint, date obscured; *different*s: "crescent" - Leonard Rolland, Mint Director; "cross" - Charles II Thomas, Engraver; edge variety uncertain; R3, EF, boldly struck, planchet striation.
- \*330. 1722-E, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-A; *df* as lot 329, edge variety: SALVUM; R4, VF

## Type 20

### Ecu with 8 L's

- \*331. 1725-E, *different*s: "crescent" - Leonard Rolland, Mint Director; "star" - Martin Petit, Engraver; edge variety: SALVUM; R3, FINE

## Type 21

### Ecu with Laurel Wreath

- \*332. 1726-E, *different*s: "crescent" - Leonard Rolland, Mint Director; "star" - Martin Petit, Engraver; edge variety: SALVUM; R2, F-VF

*"Crescent" below the bust. This is the design originally adopted at Tours for this Type. Because the limited area below the bust accommodated only a tiny "crescent," the different was shifted to the space following the word REX late in 1726, permitting the use of a much larger "crescent." This arrangement remained in effect until the Ecu with Bandeau was introduced in 1741.*

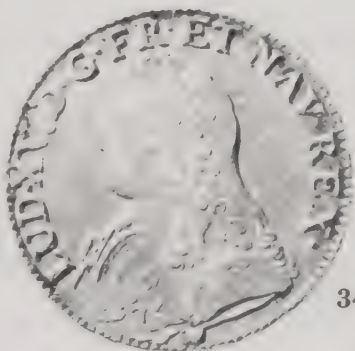
- 333. 1726-E, *df* and edge as lot 332, "crescent" after the word REX; R3, VG  
*Somewhat scarcer than the preceding variety; about 75% of the 1726-E ecus surveyed by George Sobin had the "crescent" below the bust.*
- \*334. 1727-E, *df* and edge as lot 332; R2, AU



335



338



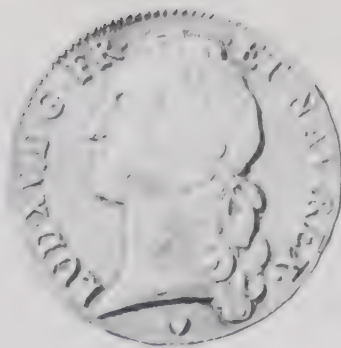
340



- \*335. 1728-E, *df* and edge as lot 332; R2, VF
- 336. 1731-E, *different*s: "pellet in oval" - François Rolland, Mint Director; "star" - Martin Petit, Engraver; R3, VG
- 337. 1732-E, *df* as lot 336; R3, FINE
- \*338. 1733-E, *df* as lot 336; R3, VF, ltly gilt, file mark at 12 o'clock.
- 339. 1736/5-E, *different*s: "heart" - Pierre Petiteau, Mint Director; "star" - François Creté, Engraver; R3, FINE, rb.  
*Creté succeeded Martin Petit as engraver in 1735, retaining the same different.*
- \*340. 1738-E, *df* as lot 339; R3, EF, rb.
- 341. 1740-E, *df* as lot 339; R3, VF, small punch mark at 12 o'clock obv.



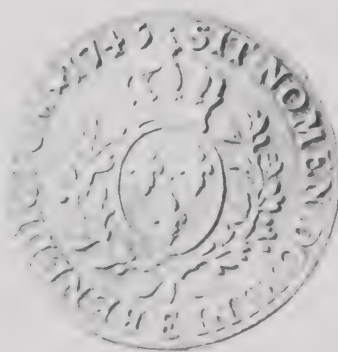
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## Type 22

### Ecu with Bandeau

- \*342. 1742-E, *differe*nts: "heart" - Pierre Petiteau, Mint Director; "star" - François Creté, Engraver; blundered edge inscription, half of the inscription upside-down; R4, UNC
- 343. 1743-E, *df* as lot 342, normal edge inscription; R4, F/VF, hairline scs obv.
- \*344. 1745-E, *df* as lot 342; R4, VF
- 345. 1746-E, *df* as lot 342; R4, bold FINE
- 346. 1750-E, *df* as lot 342; R4, VG, deep sc rev.  
*No other specimen of this variety yet recorded.*
- 347. 1751-E, *df* as lot 342; R4, FINE, small dig.  
*No other specimen of this variety yet recorded.*
- \*348. 1764-E, *differe*nts: "tower" - mint director; "star" - François Creté, Engraver; R4, VF, tarnish streak obv.  
*No other specimen of this variety yet recorded.*
- \*349. 1768-E, *differe*nts: "heart" - mint director; "star" - Jacques II Petit, Engraver; R4, FINE, rbs.  
*No other specimen of this variety yet recorded.*



mintmark: F

Angers first appears on the roster of French royal mints in 1319. It remained moderately active as a hammer mint during the next 300 years, receiving the letter “F” as its official mintmark in 1540. It became one of the first mints to be converted to the screw-press following the abolition of hammer minting in 1646.

Screw-press operations began in 1647 and continued to 1661, at which time the mint closed permanently. Considerable confusion surrounds the final history of the Angers mint, frequently being said that it continued to operate until 1738. Actually, the true facts are recorded in the definitive account of the Angers mint by A. Planchenault, “La Monnaie d’Angers. Origine. etc.”, Angers, 1896. Although he decisively disposes of all uncertainty, Planchenault’s work seems to have been overlooked by later writers. The following brief summary of his research should therefore be of interest.

Planchenault records that the mint closed in 1661 and remained idle until 1690. In that year the facility was dismantled and the presses, along with other useful equipment, were sent to Tours where they were needed for the reopening of that mint for the First Reformation. In 1715, a group of citizens and merchants in Angers attempted to revive the local mint. They managed to gain preliminary approval from Paris, even naming a provisional mint director and engraver, but no further progress was ever made. Several efforts to obtain final authorization for the project were made during the next 20 years without effect, and in 1739 a royal edict quashed the proposal once and for all.

During its last active period 1647–1661, the Angers mint produced chiefly the demi-ecu, however, there were four issues of ecus during that interval, in 1647, 1648, 1649, and 1653. They comprise both the shortest and the rarest mint group in the entire ecu series. All of the issues are of a single type, the Ecu with Long Curl (Type 4), the last two varieties being of outstanding rarity.

Despite its brevity, the Angers series is not without unusual features. It will be noted that only one *different* is found on the ecus of 1647 and 1648, a “trefoil” at the beginning of the obverse legend. Its attribution is not certain, but the weight of evidence seems to indicate that the “trefoil” is the mark of the engraver. The omission of the mint director’s *different* remains unexplained.

The ecu of 1653-F has the two *differents* customarily required, but there is in addition, a secret “dot” on the obverse after the X in the king’s cipher (X • IIII), and on the reverse, a “dot” between the letters T and V (BENEDICT • VM). These marks are clearly of a deliberate nature, but their significance is as yet unknown.

It should be mentioned that a great deal of uncertainty surrounds the identification and attribution of the *differents* employed at Angers between 1647–1661. The coinage, particularly the demi-ecu, shows a profusion of changes and seeming inconsistencies. The names of the mint officials listed in Planchenault’s history are difficult to reconcile against the marks observed on the coins. The problem deserves a careful study in the future.

Of the four varieties of Angers ecus known at present, three are represented in the following section of this sale, including the only known specimen of the 1653 issue.



350



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## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

- \*350. 1647-F, *different*: "trefoil" - engraver (?); R3, VF-EF
- \*351. 1648-F, *different*: "trefoil" - engraver (?); R3, VF, cleaned.

\*352. 1653-F, *different*s: "sunburst" (?) - Jean Beausse, Mint Director (?); "trefoil" - engraver (?); R4, VF-EF  
*"Dot" between letters T and V of the reverse legend. This is undoubtedly an intentional secret mark, since the same "dot" appears on demi-ecus of the period, however its significance is unknown. Note also a similar "dot" after the X in the king's cipher on the obverse.*  
*No other specimen of this variety yet recorded.*



## mintmark: G

Poitiers was the site of a royal mint from 1352 until 1772, but never became of more than secondary importance. In 1540 it was assigned the mint letter "G" and was converted from a hammer mint to the screw-press in 1647.

Moderately active from 1647 to 1659, the mint produced primarily demi-ecus, although some ecus were struck during the first part of the period. The mint closed in 1659 and remained idle until 1690, when it was reactivated to participate in the First Reformation of Louis XIV. The mint remained in more or less continuous operation from 1690 until it was closed by a decree of Louis XV in 1772.

Ecus were struck beginning in 1690, fairly regularly at first, but less frequently during the reign of Louis XV. However, the mint is notable in that all issues were struck in limited numbers; every variety recorded for this mint over the period 1690–1772 rates either as R3 or R4.

A peculiar feature is found on certain Poitiers issues of the Ecu with Bandeau (Type 22). Beginning in 1746, a "dot" appears on the reverse between the NOMEN and DOMINI. The "dot" occurs at least until the year 1754, and is clearly a deliberate addition to the inscription. Its significance is a matter of speculation, but its appearance seems to coincide with the "heart" symbol marking the issues of the engraver Jean Antoine Grillaud.

During the period 1647–1772 ecus of 12 different types were struck at Poitiers (11 types are listed in THE SILVER CROWNS OF FRANCE to which is added the recent discovery of the Type 12 ecu 1705-G). A total of 19 specimens representing seven different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

## Type 4

## Ecu with Long Curl

- \*353. 1648-G, *different*s: "dove" - mint director; "heart" - Rene Herpin (?), Engraver; R2, VF, tarnish areas on rev.



353

## Type 9

## Ecu with 8 L's, Type I

- \*354. 1690-G, Reformation piece ("star" on reverse), undertype totally obscured, *different*s: "sunburst" - Pierre Rousseau, General-Director of Mints; "crescent" - engraver; R4, EF

*This specimen shows incorrect word order on the reverse: REGN VINC IMP CHRS. It is not known whether the error was corrected before the end of 1690, but later Poitiers ecus of this type show the conventional word order.*

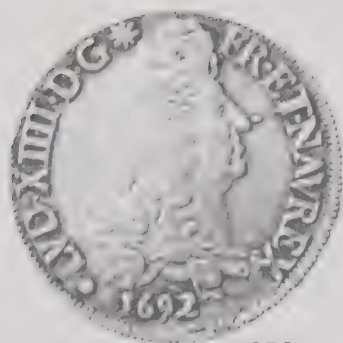


354

- \*355. 1691-G, Reformation piece ("star" on reverse), undertype totally obscured, *different*s: "sunburst" - Pierre Rousseau, General-Director of Mints; "disk" (?) mint director; "crescent" - engraver; normal reverse legend: CHRS REGN VINC IMP; R3, VF, ltly clnd.



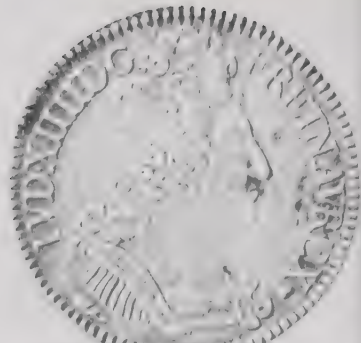
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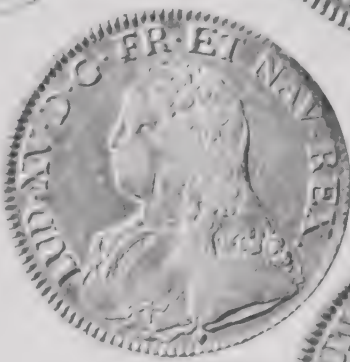
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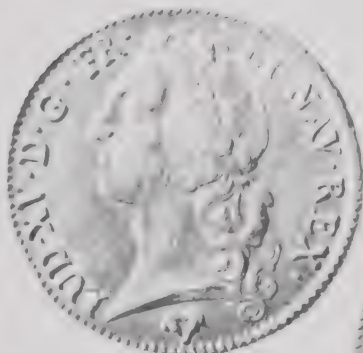
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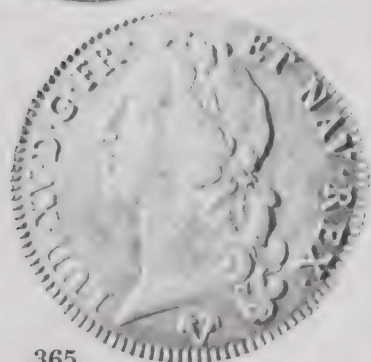
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- \*356. 1692/1-G, Reformation piece ("star" on reverse), undertype totally obscured, *df* as lot 355; R4, VF+  
*No other specimen of this variety yet recorded.*

### Type 10

#### Ecu with Palms

- \*357. 1696/5-G, Reformation piece ("crescent" at top of reverse), undertype totally obscured, *different*: "sunburst" - Pierre Rousseau, General-Director of Mints; R4, F+/VF, ltly cleaned.  
*No other specimen of this variety yet recorded.*

### Type 15

#### Ecu with 3 Crowns

- \*358. 1709-G, *different*s: "heart" - mint director; "trefoil" - Jean Grillaud (?), Engraver; edge variety: SALVUM; R3, EF, minor rubbing & tarnish spots obv r field.

## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*359. 1716-G, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, Nantes mint, date uncertain, *different*s: "heart" - mint director; "cross" - engraver; edge variety: SALVUM; R3, VF, ltly cleaned, porous area low on obv.
360. 1717-G, struck on new planchet (no "rose" below the bust), *df* as lot 359; R4, VG, flan crack, rim nicks, small digs.  
*No other specimen of this variety yet recorded.*

### Type 21

#### Ecu with Laurel Wreath

- \*361. 1726-G, *different*s: "heart" - mint director; "cross" - engraver; edge variety: SALVUM; R3, F-VF, tarnish on rev r edge.
362. 1736-G, *different*s: "twin flowers" - Hugues Saillard, Mint Director; "pomegranate" - Jean Ambroise Grillaud, Engraver; edge variety: SALVUM; R4, VG
363. 1738-G, *df* and edge as lot 362; R4, AG
364. 1740-G, *df* and edge as lot 362; R4, G-VG, rns.  
*No other specimen of this variety yet recorded.*

### Type 22

#### Ecu with Bandeau

- \*365. 1744-G, *different*s: "twin flowers" - Hugues Saillard, Mint Director; "pomegranate" - Jean Ambroise Grillaud, Engraver; R4, VF/F+
366. 1746-G, *different*s: "twin flowers" - Hugues Saillard, Mint Director; "heart" - Jean Antoine Grillaud, Engraver; R4, F/F+
367. 1747-G, *df* as lot 366; R4, VF, ltly clnd, tarnish spot rev.
- \*368. 1750-G, *df* as lot 366; R4, VF
369. 1751-G, *df* as lot 366; R4, VG+, rns.  
*No other specimen of this variety yet recorded.*
370. 1754-G, *df* as lot 366; R4, VF, fully struck.
- \*371. 1771-G, *different*s: "crown over two hearts" - mint director; "pomegranate" - engraver; R4, FINE, clnd, lt encrustation, rns.  
*No other specimen of this variety yet recorded.*



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375



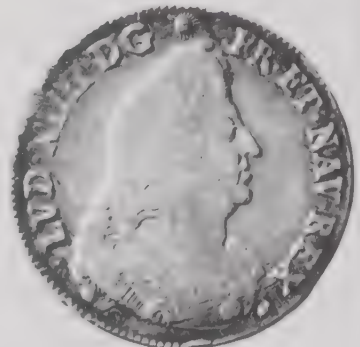
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mintmark: H

La Rochelle is mentioned as the site of a royal mint since 1359. Its traditional mint letter "H" was assigned in 1540, and during much of the following 100 years the mint enjoyed an important status as a chief port of entry for Spanish silver. It was one of the first mints to be converted from the hammer to the screw-press (1646), remaining active during most of the ecu era, becoming one of the few mints to survive into the nineteenth century.

The first ecus from La Rochelle were struck in 1646, and for a few years it ranked among the most important sources of ecus. From 1650 to 1661, however, the mint ceased the coinage of ecus in favor of minor denominations, primarily the demi-ecu. The mint closed in 1661 and remained idle until 1679 when it was named as one of the mints to be reactivated for the short-lived coinage reform instituted at the order of Louis XIV. La Rochelle reportedly issued coin in 1679 and 1680, presumably including ecus, but no occurrence of any Type 6 ecu for La Rochelle has thus far been recorded as far as this writer is aware. By 1681 the mint was again shut down and remained idle until 1690.

In May, 1690, La Rochelle was ordered reopened for service during the First Reformation, and then remained in operation without interruption until the Revolution. The mint produced an almost continuous sequence of ecus during this period. It is, for example, one of only four mints known to strike the extremely rare Type 16 Ecu of Three Crowns for Louis XV (see No. 386 in this sale).

Despite the regularity of coinage, few issues of ecus can be regarded as abundant. After 1726, every known variety ranks either as R3 or R4. Only a few examples of Type 23 (Ecu with Aged Head) are known from La Rochelle, and all issues for Louis XVI are rare. The last ecu known is the Constitutional issue of 1792; no Republican Six Livre issue of Type 50 or 51 has yet been reported.

A curious feature appears on La Rochelle issues beginning in 1697 and continues until 1718. This feature is the omission of the usual punctuation mark (a "dot") between the abbreviations D and G of the obverse inscription, the letters which represent the Latin words DEI GRATIA. The omission must represent a deliberate policy; it occurs with too much regularity for too long a period to be merely a chance variation. The practice has no known parallel at any other mint, but is presumably related to changes of mint officials that occurred in 1697: it is first observed on the initial issue of a new mint director and engraver in that year (see No. 380 below).

Between 1646–1794 ecus of 16 different types (possibly 17) were produced at La Rochelle. A total of 45 specimens representing 15 different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

- \*372. 1647-H, *differents*: "diamond" - mint director; "heart" - engraver; R2, VF, hair tooled, tarnish spots, porous areas.
- 373. 1648-H, *df* as lot 372; R2, FINE, rns.
- 374. 1649-H, *df* as lot 372; R2, FINE

### Type 9

#### Ecu with 8 L's, Type I

- \*375. 1690-H, Reformation piece ("star" on reverse), struck over Louis d'argent of 60 Sols, 1642-A; *differents*: "sunburst" - Pierre Rousseau, General-Director of Mints; "rose" - engraver; R4, VF, small tarnish spot.

- 376. 1691-H, Reformation piece ("star" on reverse), struck over Parliamentary Ecu, 1682-L; *df* as lot 375; R2, VF, porous.

- \*377. 1692-H, Reformation piece ("star" on reverse), undertype totally obscured, *df* as lot 375; R3, VF+, ltly clnd.

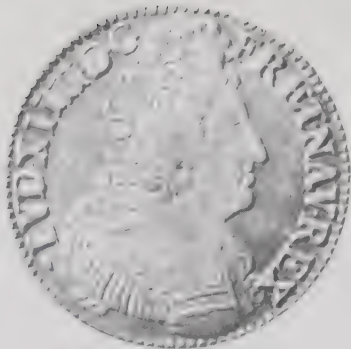
### Type 10

#### Ecu with Palms

- \*378. 1694-H, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1690-A; *differents*: "diamond" - mint director; "trefoil" - engraver; R3, EF
- \*379. 1697-H, struck on new planchet (no "crescent" at top of reverse), *df* as lot 378; R3, VF, porous areas.
- \*380. 1697-H, struck on new planchet (no "crescent" at top of reverse), *differents*: "lance" - Jean Donat, Mint Director; "acorn" - engraver; R3, VG/F



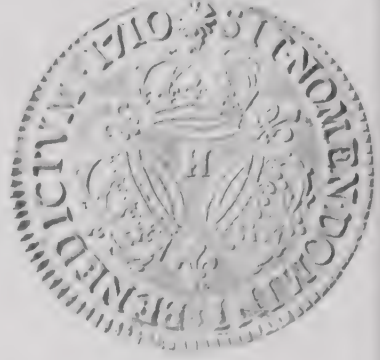
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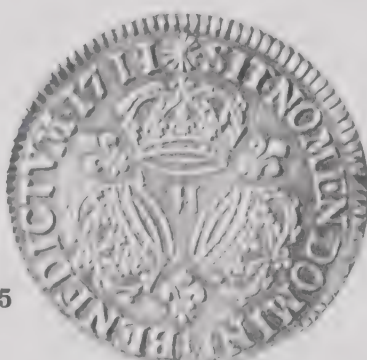
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### Type 12

#### Ecu with 8 L's, Type II

381. 1704-H, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, date and mint obscured, *different*s: "diamond" - mint director; "acorn" - engraver; R4, FINE, polished.
- \*382. 1705-H, struck on new planchet (no "scallop" on top of reverse), *different*s: "lance" - mint director; "acorn" - engraver; R4, VF+/EF, artificial toning.

### Type 15

#### Ecu with 3 Crowns

- \*383. 1709-H, *different*s: "lance" - mint director; "acorn" - engraver; edge variety: SALVVM; R2, VF, ltly clnd.
- \*384. 1710-H, *df* as lot 383, edge variety: SALVVM; R3, VF
- \*385. 1711-H, *df* as lot 383, edge variety: SALVVM; R3, VF-EF

## LOUIS XV (1715-1774)

### Type 16

#### Ecu with 3 Crowns

- \*386. 1715-H, *different*s: "lance" - mint director; "acorn" - engraver; R4, overstruck. *A specimen of the greatest interest and importance. The Type 15 ecu 1715-H was not known to exist until the discovery of this coin overstruck as an Ecu Vertugadin at La Rochelle in 1716. Despite the overstriking, the original design is completely visible, including the bust of Louis XV, the date 1715, the different*s of the Mint Director and Engraver, and the entire obverse and reverse legends. The original mintmark H is obscured by the overstriking, but the differents identify the mint without question. Since the discovery of this piece, one other example has been reported, a specimen (not overstruck) in a private French collection.

### Type 17

#### Ecu Vertugadin

- \*387. 1716-H, struck on new planchet (no "rose" below the bust), *different*s: "lance" - mint director; "acorn" - engraver; edge variety: SALVVM; R2, choice EF/AU



### Type 18

#### Ecu of Navarre

388. 1718-H, *different*s: "lance" - mint director; "acorn" - engraver; edge variety: SALVVM; R3, VC
- \*389. 1719-H, *df* as lot 388, edge variety: SALVVM; R3, VF

### Type 19

#### Ecu of France

- 1721-H, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-H; *different*s: "lance" - mint director; "acorn" - engraver; R4, VF  
*Blundered obverse legend: LUD XV D G FR FT (see note and illustration on page 60 of THE SILVER CROWNS OF FRANCE.)*

### Type 20

#### Ecu with 8 L's

- \*391. 1724-H, *different*s: "star" - mint director; "acorn" - engraver; edge variety: SALVVM; R3, VF+/F  
*This specimen, showing evidence of salt water immersion, is from the wreck of "Le Chameau," a royal vessel that sank off the coast of Nova Scotia August 26, 1725 while en route from Rochefort to Quebec. See note on page 62 of THE SILVER CROWNS OF FRANCE.*



392



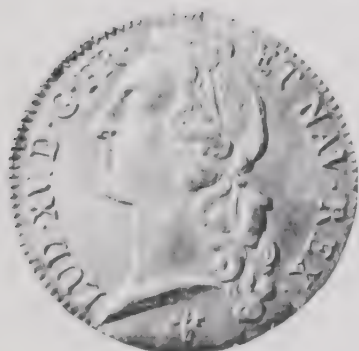
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410





- \*392. 1725-H, *df* as lot 391, edge variety: SALVUM; R1, VF  
*This specimen not from the "Le Chameau" wreck.*

### Type 21

#### Ecu with Laurel Wreath

393. 1726-H, *different*s: "griffin" - Bernard de la Moltere, Mint Director; "acorn" - engraver; edge variety: SALVUM; R2, FINE
- \*394. 1727-H, *df* and edge as lot 393; R3, AU, fully struck, tiny flan flaw.
395. 1729-H, *df* and edge as lot 393; R4, abt VF, lt adj marks on portrait.
396. 1730-H, *df* and edge as lot 393; R4, VG, clnd.
397. 1740-H, *different*s: "star" — Mint Director; "tower" — Gilles I Massinet, Engraver; R4, VG/abt F, clnd.

### Type 22

#### Ecu with Bandeau

398. 1742-H, *different*s: "star" - mint director; "tower" - Gilles I Massinet, Engraver; R3, VF/F, rns.
399. 1743-H, *df* as lot 398; R3, VG/G
400. 1745-H, *df* as lot 398; R4, VG+, cleaned, rbs.
401. 1747-H, *df* as lot 398; R3, GOOD
402. 1749-H, *df* as lot 398, R4, FINE  
*No other specimen of this variety yet recorded.*
- \*403. 1752-H, *df* as lot 398; R4, VF, cleaned & polished, small porous area.

404. 1754-H, *df* as lot 398; R4, GOOD, rns.

- \*405. 1755-H, *different*s: "bird" - mint director; "tower" - Gilles I Massinet, Engraver; R4, FINE, rn.
406. 1757-H, *df* as lot 405; R4, FINE, hvy adj marks rev.  
*No other specimen of this variety yet recorded.*

407. 1764-H, *df* as lot 405, (obverse "different" uncertain); R4, F+, clnd, tarnish.

- \*408. 1770-H, *different*s: "acorn" - August Mathieu Beaupied de Clermont, Mint Director; "tower" - Gilles I Massinet, Engraver; R3, VF, tarnish & scs rev.

### Type 23

#### Ecu with Aged Head

- \*409. 1771-H, *different*s: "acorn" - August Mathieu Beaupied de Clermont, Mint Director; "tower" - Gilles I Massinet, Engraver; R4, lovely AU, lt adj marks obv & rev center.  
*Only one other specimen of this variety has thus far been reported.*

## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

- \*410. 1781-H, *different*s: "acorn" - August Mathieu Beaupied de Clermont, Mint Director; "tower" - Gilles I Massinet, Engraver; R4, EF  
*No other specimen of this variety yet recorded.*



411



413



414



416



- \*411. 1782-H, *df* as lot 410; R4, AU  
Only one other specimen of this  
variety recorded, by A. Page,  
Paris, in his List 9, 1926, No.  
344.

412. 1787-H, *different*s: "anchor" - François Seguy, Mint Director; "pitcher" - J. Jacques Biolay, Engraver; R3, VF

- \*413. 1789-H, *df* as lot 412; R3, proof-like AU/UNC, scs obv.

- \*414. 1790-H, *df* as lot 412; R3,  
EF/AU

415. 1791-H, First Semester (no "dot" below D in LUD), *df* as lot 412; R4, VF, rev weakly struck. *Only one other specimen of this variety reported, a piece in Jess Peters Sale March, 1973.*

### Type 25 Constitutional Ecu

- \*416. 1792-H, Second Semester ("dot" below U in LOUIS), *differe*nts: "anchor" - François Seguy, Mint Director; "pitcher" - J. Jacques Biolay, Engraver; R3, FINE



## mintmark: I

Limoges dates from 1346 as the site of a royal mint. It attained a fairly important status as a hammer mint, receiving the mint letter "I" in 1540, the mintmark with which it was associated throughout its subsequent history. Limoges ultimately became one of the few mints to survive into the nineteenth century, not finally closing until 1835 during the reign of Louis Philippe I.

Although Louis XIV ordered the suspension of hammer minting in 1646, it was nearly six years before the order was fully implemented. At Limoges hammer minting persisted until 1648. The new coin presses were then installed and minting commenced in 1650. The first ecus appeared in 1652 and 1653 (Type 4 – Ecu with Long Curl); they are characterized by the unusual obverse inscription found on Limoges issues 1650–1655, namely LVD XIII D G F FR ET NAV REX. The extra F appears to be the mark of a mint official – presumably the mint director.

From 1654–1662 the mint remained active, but struck silver only in minor denominations. A study of the best information currently available indicates that the Limoges mint closed in 1662 and remained idle until 1679; reports of the existence of the Ecu with Juvenile Bust (Type 5) 1664 I formerly considered reliable are now regarded as almost certainly in error (see Table 5-A in Appendix II, THE SILVER CROWNS OF FRANCE.)

The Limoges mint reopened following a decree of April, 1679, but the failure of the proposed coinage reform closed it again in 1681. A few rare Parliamentary Ecus (Type 6) remain as souvenirs of this interlude.

The mint was opened again in 1690 for service in the First Reformation. Apart from brief suspensions 1700–1701, 1703–1704, 1706–1709 and 1757–1759, it remained in almost continuous operation until the end of the ecu era. Ecus were struck fairly regularly, but until the reign of Louis XVI, almost always in very limited numbers. All issues for Louis XIV are rare, and only a few varieties for Louis XV may be rated even moderately abundant. During the latter years of Louis XVI, however, coinage at Limoges expanded enormously; from 1790–1792 its output was exceeded only at Paris. For reasons doubtlessly related to the disorders of the times, coinage ceased abruptly at Limoges in 1793. Only a few Constitutional Ecus are known from that year, and no example of the Type 50 or 51 Six Livre piece has yet been reported.

For the period 1650–1794 ecus of 16 different types are known for Limoges. A total of 50 specimens representing 13 different types are included in the following section of this sale. It may be noted that this sale contains what is believed to be a complete series of the ecus struck at Limoges over the period 1770–1793 (a sequence of 27 major and minor varieties in all).



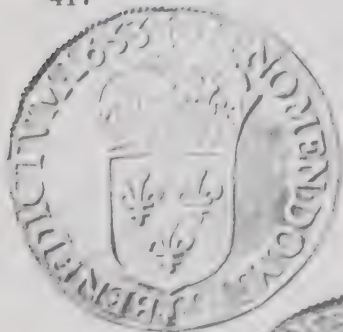
417



419



420



422



424



426



425



427





## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

- \*417. 1653-I, *differentes*: "teardrop" - François Malbay, Mint Director; "crucifix" - engraver; R3, VF, edge shaved.  
*Obverse legend ends F FR ET NAV REX. This variant is peculiar to the Limoges mint between ca. 1650-1655. See note on page 19 of THE SILVER CROWNS OF FRANCE.*

### Type 9

#### Ecu with 8 L's, Type I

418. 1690-I, Reformation piece ("star" on reverse), undertype totally obscured; *differentes*: "sunburst" - Pierre Rousseau, General-Director of Mints; "tower" - engraver; R3, VG/F

- \*419. 1692/1-I, Reformation piece ("star" on reverse), struck over Ecu with Long Curl, 1649-K; *differentes* as lot 418; R4, EF

*The obverse inscription is punctuated with tiny "fleurs de lis" instead of the customary "dots." Although the ornamentation has a rather pleasing effect, it would appear that this innovation was not favorably received; nothing comparable has been observed on later issues of the Limoges mint. Nothing similar is known for any other mint during the entire ecu series 1641-1794.*

*Only one other specimen of this variety has thus far been recorded, a piece offered at the J. Florange Sale at Paris, May 26, 1922, Lot 180.*

### Type 10

#### Ecu with Palms

- \*420. 1693-I, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1690-A; *differentes*: "dog" - mint director; "cross" - François Ponroy, Engraver; R4, F/VF

421. 1694-I, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1690-E; *df* as lot 420; R4, VG, harshly cleaned, rns.  
*No other specimen of this variety yet recorded.*

### Type 11

#### Ecu with Insignia

- \*422. 1701-I, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1693-A; *differentes*: "harp" - mint director; "cross" - François Ponroy, Engraver; R4, abt FINE, some tarnish, rb.
423. 1702-I, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1695-G; *df* as lot 422; R4, abt FINE

### Type 12

#### Ecu with 8 L's, Type II

- \*424. 1704-I, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, 1702-O; *differentes*: "harp" - mint director; "cross" - François Ponroy, Engraver; R3, F+/VF  
*Variety with "sunburst" above the bust of Louis XIV. Mintmark I obscured by overstriking, but "differentes" identify the mint as Limoges.*
- \*425. 1704-I, Reformation piece ("scallop" at top of reverse), struck over Ecu with Palms, 1693-A; *df* as lot 424; R3, EF  
*Variety without "sunburst" above the king's bust.*

### Type 15

#### Ecu with 3 Crowns

- \*426. 1709-I, *differentes*: "harp" - mint director; "cross" - François Ponroy, Engraver; edge variety: SALVVM; R4, VF, planchet flaw, rim nicks.

## LOUIS XV (1715-1774)

### Type 18

#### Ecu of Navarre

- \*427. 1718-I, *differentes*: "harp" - mint director; "cross" - François Ponroy, Engraver; edge variety: SALVUM; R4, VF+/EF



428



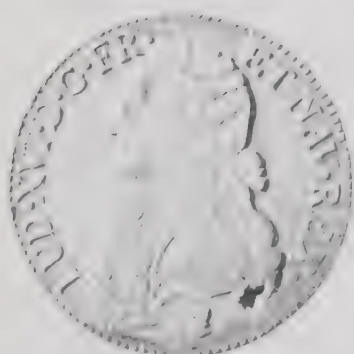
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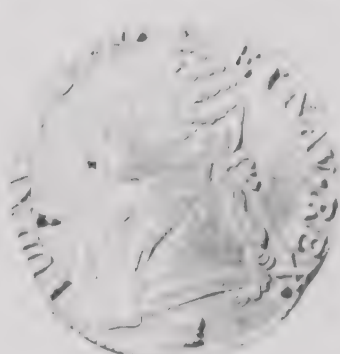
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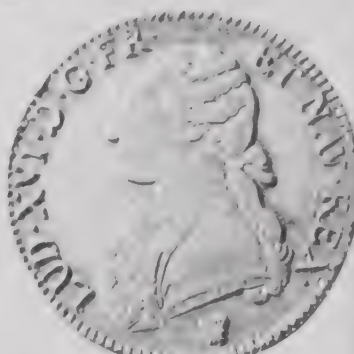
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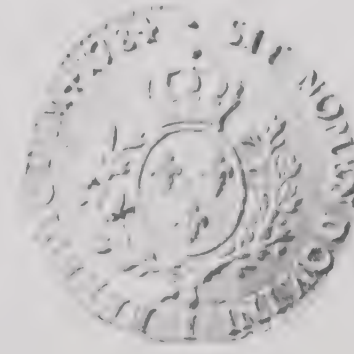
445



454



457





## Type 20

### Ecu with 8 L's

- \*428. 1725-I, *differents*: "harp" - mint director; "cross" - engraver; edge variety: SALVVM; R3, EF, minor planchet striation.

## Type 21

### Ecu with Laurel Wreath

429. 1726-I, *differents*: "harp" - mint director; "cross" - engraver; edge variety: SALVVM; R3, VG
- \*430. 1728-I, *df* as lot 429, edge variety: SALVVM; R4, VF
431. 1729-I, *df* as lot 429, edge variety: SALVVM; R4, VG/F
432. 1736-I, *df* as lot 429, edge variety: SALVUM; R4, G/VG, cleaned, rbs.
433. 1737-I, *df* and edge as lot 432; R4, VG, rb.
434. 1739-I, *df* as lot 432; R4, VG+  
*No other specimen of this variety yet recorded.*
435. 1740-I, *df* as lot 432; R4, G

## Type 22

### Ecu with Bandeau

436. 1744-I, *differents*: "harp" - mint director; "cross" - engraver; R4, G+, cleaned.  
*No other specimen of this variety yet recorded.*
437. 1749-I, *df* as lot 436; R4, abt FINE, cleaned, rbs, planchet flaw.
438. 1754-I, *differents*: "harp" - mint director; "cross" - Marc David la Vallee, Engraver; R4, VG  
*No other specimen of this variety yet recorded.*
- \*439. 1767-I, *differents*: "bouquet" - Louis Nourissant de Forest, Mint Director; "cross" - Marc David la Vallee, Engraver; R3, abt FINE, cleaned.
440. 1770-I, *df* as lot 439; R3, F+/VG, many rim cuts obv.

## Type 23

### Ecu with Aged Head

441. 1771-I, *differents*: "bouquet" - Louis Nourissant de Forest, Mint Director; "cross" - Marc David la Vallee, Engraver; R3, VF

- \*442. 1772-I, *df* as lot 441, R2, VF

443. 1773-I, *df* as lot 441, R3, VF+, moderate to heavy adj marks.

444. 1774-I, *df* as lot 441, R3, VG, tarnish spots.

## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

- \*445. 1775-I, *differents*: "bouquet" - Louis Nourissant de Forest, Mint Director; "cross" - Marc David la Vallee, Engraver; R3, VF+, planchet flaw, crown weakly struck.
446. 1776-I, *df* as lot 445, R4, GOOD
447. 1777-I, *df* as lot 445, R4, FINE, clnd.
448. 1778-I, *df* as lot 445, R4, F-VF, harshly cleaned.
449. 1779-I, *df* as lot 445, R3, EF, worn dies.
450. 1780-I, *df* as lot 445, R3, VF
451. 1781-I, *df* as lot 445, R3, VG/F+
452. 1782-I, *differents*: "bouquet" - Louis Nourissant de Forest, Mint Director; "cross" - Jean Baptiste Daniel la Vallee, Engraver; R3, VG/F, tarnish.
453. 1783-I, *df* as lot 452, R3, VF
- \*454. 1784-I, *df* as lot 452, (large "cross"), R1, UNC, see through planchet flaws, rev weakly struck.  
*During the year 1784, the "different" of the Limoges engraver was changed from a large (3 mm.) "cross" to a small (2 mm.) "cross." It was apparently intended as a permanent change since only the small "cross" appears during the following years, but the significance of the change - if any - remains unknown.*
455. 1784-I, *df* as lot 452, (small "cross"), R1, VG
456. 1785-I, *df* as lot 455, R2, VF
- \*457. 1786-I, *df* as lot 455, R3, VF



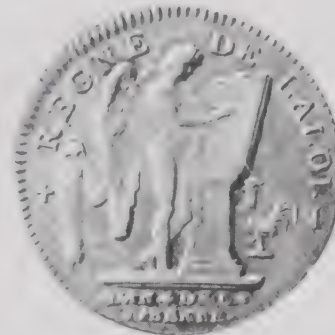
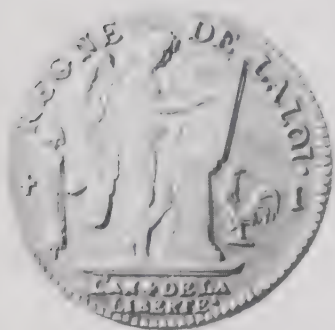
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464



465



466



458. 1787-I, *df* as lot 455, R3, FINE

459. 1788-I, *df* as lot 455, R2, VF/F, cleaned, rb.

460. 1789-I, *df* as lot 455, R2, F+

461. 1790-I, *df* as lot 455, R1, VF

462. 1791-I, First Semester (no "dot" below D in LUD), *df* as lot 455, R1, VF, cleaned.

*No Limoges ecus are known for the Second Semester of 1791.*

### Type 25

#### Constitutional Ecu

- \*463. 1792-I, First Semester (no "dot" below U in LOUIS), *different*s: "bouquet" - Louis Nourissant de Forest, Mint Director; "cross" - Jean Baptiste Daniel la Vallee, Engraver; R1, F-VF

- \*464. 1792-I, Second Semester ("dot" below U in LOUIS), *df* as lot 463, R1, AU

- \*465. 1792-I, Second Semester ("dot" below U in LOUIS), *df* as lot 463, blundered obverse legend: ROI DES FARNCOIS; R4, EF

*Of great rarity and interest. Only four specimens of this important variety have thus far been recorded, this being the finest example known. See note and illustration on page 79 of THE SILVER CROWNS OF FRANCE.*

- \*466. 1793-I, *df* as lot 463, R3, F/VF

END OF SESSION I



## mintmark: K

The record of mint activity at Bordeaux extends back to the Middle Ages, the city serving successively as a mint for various feudal authorities, for the English rulers in France, and finally as a royal French mint from 1455 after Guienne was united to the French crown by Charles VII.

As a chief port of entry for Spanish specie, Bordeaux became one of the most active royal mints during the sixteenth century. It was assigned its traditional mint letter "K" in 1540, and was one of the first mints to be converted to the screw-press following the abolition of hammer minting in 1646. When the mint finally closed in 1878 it was the last survivor of what had once been a network of more than 30 regional mints.

A period of great prosperity followed the introduction of the screw-press at Bordeaux. Ecus were produced in large numbers every year from 1647 to 1652, activity unmatched at any other mint. In 1653, however, restrictive economic policies imposed by the court sharply reduced the importation of specie, with effects felt immediately at Bordeaux. The mint ceased coining ecus in 1654 and closed entirely in 1656. Apart from a brief revival in 1660–1661, the mint remained idle until 1679.

A curious feature of the Bordeaux coinage 1647–1654 is the failure to maintain uniform spelling of the obverse legend. Legends ending FR ET NAV REX; FR ET NA REX; and FR ET NA RX occur seemingly at random nearly every year. For reasons not understood at present, the local engraver was evidently permitted a latitude not tolerated elsewhere. Examples of each variation are included in the following section (see Nos. 467–475). For further comment, see Note 1 on page 18 of *THE SILVER CROWNS OF FRANCE*.

Bordeaux was one of the mints reopened for the rather unsuccessful coinage reform undertaken in 1679. Parliamentary Ecus (Type 6) were struck for several years, the Bordeaux issues sharing with the Bayonne mint the distinctive obverse legend ending FR ET NA REX (see Nos. 476 and 477 below). The Bordeaux mint was one of the few remaining active during the depressed period 1682–1689; the Ecu Blanc (Type 8) was reportedly struck, but no surviving example has yet been reported.

From 1690 to 1793 the mint remained in continuous operation. Although ecus were struck quite regularly, the Reformation issues for Louis XIV are generally rare, as are many of the later varieties of Louis XV. Activity increased dramatically during the reign of Louis XVI, reaching a peak in 1784. The Constitutional issues at Bordeaux are among the most abundant varieties of that type.

Between 1647–1794 ecus of 16 different types (possibly 17) were produced at Bordeaux. A total of 77 specimens representing 15 different types are included in the following section of this sale.



167



168



169



170



171



175



176







477



478



479



## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

- \*467. 1647-K, *differents*: "doll's head"  
- Jehan Lavaud, Mint Director;  
"trefoil" - engraver; standard  
obverse inscription, R2, EF,  
minor planchet flaws, lt encrus-  
tation.
- \*468. 1648-K, *differents*: "doll's head"  
- Jehan Lavaud, Mint Director;  
"star" - Christophle Campas,  
Engraver; standard obverse in-  
scription, R2, FINE
- \*469. 1648-K, *df* as lot 468, type b ob-  
verse inscription: FR ET NA RX;  
R2, VF+/EF, small dig, some  
green encrustation.
- \*470. 1649-K, *df* as lot 468, type b ob-  
verse inscription; R2, VF-EF
- \*471. 1650-K, *df* as lot 468, type a ob-  
verse inscription: FR ET NA  
REX; R2, VF/VF+, rns, tarnish  
on hair.
- 472. 1651-K, *df* as lot 468, type a ob-  
verse inscription; R2, FINE,  
digs & rns.
- 473. 1652-K, *df* as lot 468, type a ob-  
verse inscription; R2, FINE,  
harshly cleaned, slightly porous.
- 474. 1653-K, *df* as lot 468, type a ob-  
verse inscription, R4, F+
- \*475. 1654-K, *df* as lot 468, type a ob-  
verse inscription, R4, VF, plan-  
chet flaw, porous perhaps as  
struck.

### Type 6

#### Ecu with First Parliamentary Bust

- \*476. 1680-K, *differents*: "fleur de lis"  
- mint director; "star" - en-  
graver; type a obverse inscrip-  
tion, R4, VF, rim nick.
- \*477. 1681-K, *df* as lot 476, obverse  
legend ending: FR ET NA REX;  
R3, VF, minor planchet flaw.

### Type 9

#### Ecu with 8 L's, Type I

- \*478. 1690-K, Reformation piece  
("star" on reverse), struck over  
Type 28 Ecu for Bearn with  
Parliamentary Bust, 1683; *dif-  
ferents*: "sunburst" - Pierre  
Rousseau, Mint Director; "bird"  
- Rene du Tassit, Engraver; R3,  
FINE, cleaned, lt sc obv.

### Type 10

#### Ecu with Palms

- \*479. 1693-K, Reformation piece  
("crescent" at top of reverse),  
undertype totally obscured, *dif-  
ferents*: "sunburst" - Pierre  
Rousseau, General-Director of  
Mints; "flower" (?) - Bernard de  
la Molere, Mint Director; "tow-  
er" - engraver; R4, F-VF  
*ex V. Gadoury Sale, Baden,  
Sept. 26, 1975, Lot 143. No  
other specimen of this variety yet  
recorded.*



479a



480



481



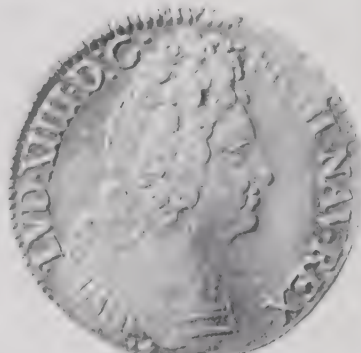
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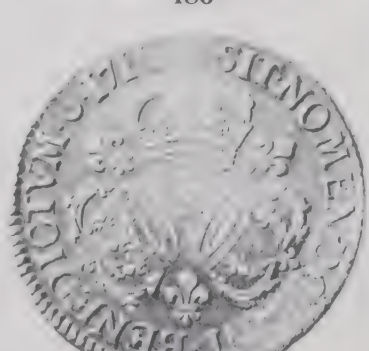
483



485



486







487



488



- \*479a. 1694-K, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, date and mint obscured, *differents*: "sunburst" - Pierre Rousseau, General-Director of Mints; "tower" - engraver; R3, VF

- \*480. 1695-K, struck on new planchet (no "crescent" at top of reverse), *differents*: "sunburst" - Pierre Rousseau, General-Director of Mints; "flower" - Bernard de la Molere, Mint Director; "tower" - engraver; R4, VF+/EF

### Type 11

#### Ecu with Insignia

- \*481. 1702-K, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, Limoges mint, date obscured, *differents*: "fleur de lis" - Jacques Petit, Engraver; mintmark K obscured by overstrike, but *different* identifies mint, R4, FINE

### Type 12

#### Ecu with 8 L's, Type II

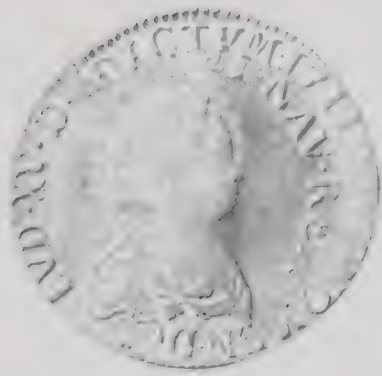
- \*482. 1704-K, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia (illegible) and Ecu with Palms, 1695-A; *different*: "fleur de lis" - Jacques Petit, Engraver; R4, VF, tiny dig.

- \*483. 1708-K, struck on new planchet (no "scallop" at top of reverse), *differents*: "tower" - mint director; "fleur de lis" - Jacques Petit, Engraver; R4, VF, obv weakly struck.

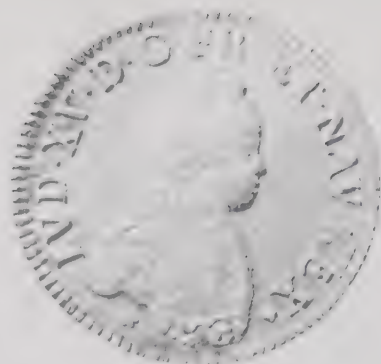
### Type 15

#### Ecu with 3 Crowns

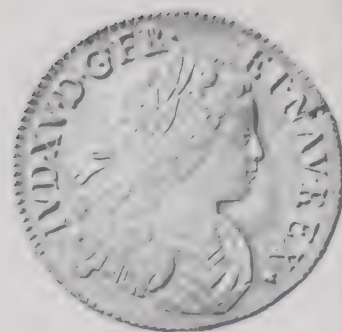
484. 1709-K, *differents*: "tower" - mint director; "fleur de lis" - Jacques Petit, Engraver; edge variety: SALVUM; R2, F+, porous area, rev center weak, lt encrustation.
- \*485. 1709-K, *differents*: "crescent" - mint director; "fleur de lis" - Jacques Petit, Engraver; edge variety: SALVUM; R2, VF
- \*486. 1710-K, *df* and edge as lot 485; R3, abt VF, cleaned, pitting on edge from removed corrosion.
- \*487. 1711-K, *differents*: "millstone" - Bernard de la Molere Siberol, Mint Director; "fleur de lis" - Jacques Petit, Engraver; edge variety: SALVUM; R3, EF, fully struck.
- \*488. 1712-K, *df* and edge as lot 487; R4, EF/AU, fully struck.
489. 1713-K, *df* and edge as lot 487; R4, VG+  
*ex Coin Galleries Sale, New York City, Nov. 28, 1958, Lot 329. No other specimen of this variety yet recorded.*



490



491



492



493



494



496



499







505



## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*490. 1716-K, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1711-9; *differentes*: "millstone" - Bernard de la Molere Siberol, Mint Director; "fleur de lis" - Jacques Petit, Engraver; edge variety: SALVUM; R3, VF+/EF
- \*491. 1717-K, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, date and mint obscured, *df* and edge as lot 490; R4, VF/VF+

### Type 18

#### Ecu of Navarre

- \*492. 1718-K, *differentes*: "millstone" - Bernard de la Molere Siberol, Mint Director; "fleur de lis" - (?) Pierre Petit, Engraver; edge variety: SALVUM; R2, EF, small planchet flaw & crack. *Obverse legend blundered: LVD XV D G ER ET etc. (see note and illustration on page 57 of THE SILVER CROWNS OF FRANCE.)*
- \*493. 1719-K, *df* as lot 492, edge variety: SALVUM; R3, EF, struck on clipped planchet.

### Type 20

#### Ecu with 8 L's

- \*494. 1725-K, *differentes*: "millstone" - Bernard de la Molere Siberol, Mint Director; "fleur de lis" - (?) Pierre Petit, Engraver; edge variety: SALVUM; R3, F/VF

### Type 21

#### Ecu with Laurel Wreath

- 495. 1726-K, *differentes*: "millstone" - Bernard de la Molere Siberol, Mint Director; "fleur de lis" - (?) Pierre Petit, Engraver; edge variety: SALVUM; R2, VG, planchet flaw.
- \*496. 1727-K, *df* and edge as lot 495; R3, VF
- 497. 1728-K, *df* and edge as lot 495; R3, AG
- 498. 1731-K, *df* and edge as lot 495; R3, VG
- \*499. 1734-K, *df* and edge as lot 495, "dot" between D and G in obverse legend; R3, VF, planchet striation rev.
- 500. 1734-K, *df* and edge as lot 495, "colon" between D and G in obverse legend; R3, VG
- 501. 1735-K, *df* and edge as lot 495; R4, GOOD, clnd.
- 502. 1737-K, *df* and edge as lot 495; R3, VG
- 503. 1738-K, *df* and edge as lot 495; R4, VG/F, lt tarnish rev. *No other specimen of this variety yet recorded.*
- 504. 1740-K, *df* and edge as lot 495; R4, VG, clnd, hvy encrustation.

### Type 22

#### Ecu with Bandeau

- \*505. 1742-K, *differentes*: "wheel" - mint director; "fleur de lis" - (?) Pierre Petit, Engraver; R3, VG+, harshly clnd, tarnish spots.



512



514



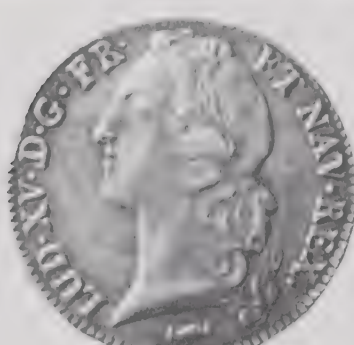
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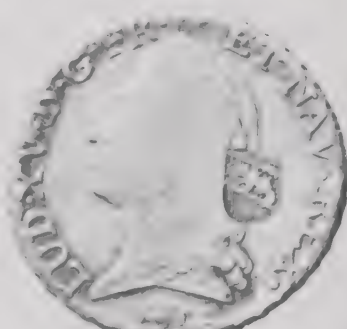
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519



525



527







529



506. 1743-K, *df* as lot 505; R4, VG
507. 1744-K, *df* as lot 505; R4, VG+
508. 1745-K, *df* as lot 505; R4, FINE, clnd, planchet flaws, small tarnish spots.
509. 1748-K, *different*s: "double X" - mint director; "fleur de lis" - (?) Pierre Petit, Engraver; R4, VG/F  
*No other specimen of this variety yet recorded.*
510. 1750-K, *df* as lot 509; R4, G+
511. 1752-K, *df* as lot 509; R4, FINE, artificially toned.
- \*512. 1755/4-K, *df* as lot 509, "dots" flanking mintmark; R4, EF, moderate adj marks.  
*No other specimen of this variety yet recorded.*
513. 1757-K, *df* as lot 509; R4, FINE  
*No other specimen of this variety yet recorded.*
- \*514. 1758-K, *df* as lot 509; R4, EF, fully struck.  
*ex J. Schulman Sale Amsterdam, May 28, 1973, Lot 831. No other specimen of this variety yet recorded.*
515. 1759-K, *different*s: "clasped hands" - Antoine Gallant, Mint Director; "wheel" - Jean Moulinier, Engraver; R4, VG/F  
*ex Ath hoard (see Revue Belge de Numismatique, 1967). Only one other specimen of this variety yet recorded.*
- \*516. 1761/0-K, *df* as lot 515; R4, VF, rim nick.  
*No other specimen of this variety yet recorded.*
517. 1763-K, *df* as lot 515; R4, FINE
- \*518. 1764-K, *df* as lot 515, no "dots" flanking "clasped hands"; R3, EF
- \*519. 1764-K, *df* as lot 515; R4, VG  
*"Dot" at each side of "clasped hands." This is the only occurrence of a punctuated "different" known for this mint after 1755. Moreover, a close examination*

### 519 Continued

*reveals that the "clasped hands" are actually punched over the "Double X" mark used ca. 1748-1758, and that the die otherwise also shows much evidence of re-engraving over previous lettering. This unusual variety is clearly a souvenir of belated die salvage. Evidently, a partially (probably erroneously) engraved die discarded between 1748-1755 was re-engraved for service in 1764, leaving abundant traces of its original design, including the punctuation which became an anachronism after 1755.*

520. 1765/4-K, *df* as lot 515, no "dots" flanking "clasped hands"; R3, VG, corrosion spots.
521. 1766-K, *df* as lot 515; R4, VG+
522. 1767-K, *df* as lot 515; R3, abt EF
523. 1768-K, *df* as lot 515; R4, VF+
524. 1769-K, *df* as lot 515; R3, abt FINE
- \*525. 1770-K, *df* as lot 515; R4, abt EF  
*ex Stack's Sale, New York City, June 20, 1973, Lot 327. Only one other specimen of this variety thus far recorded.*

### Type 23

#### Ecu with Aged Head

526. 1771-K, *different*s: "clasped hands" - Antoine Gallant, Mint Director; "wheel" - Jean Moulinier, Engraver; R4, VF, clnd, tarnish spots.
- \*527. 1772-K, *df* as lot 526: R3, FINE  
*Counterstamped and edge milled for the Canton of Bern, 40 Batzen.*
528. 1773-K, *df* as lot 526; R3, VF, tarnish areas.
- \*529. 1774-K, *df* as lot 526; R4, VF, planchet striation.  
*Only one other specimen of this variety thus far reported.*



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537



540

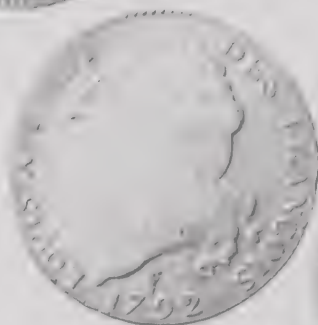


## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

- 530. 1775-K, *df*: "clasped hands" - Antoine Gallant, Mint Director; "wheel" - Jean Moulinier, Engraver; R3, VF
- 531. 1776-K, *df* as lot 530; R3, abt VF
- 532. 1777-K, *df* as lot 530; R2, VF
- \*533. 1781-K, *different*s: "temple" - Antoine du Temple, Mint Director; "wheel" - Jean Moulinier, Engraver; R2, VF
- 534. 1782-K, *df* as lot 533; R3, VG, hvy adj marks rev.
- 535. 1783-K, *df* as lot 533; R2, VG+
- 536. 1784-K, *df* as lot 533, normal mintmark; R1, FINE, clnd.
- \*537. 1784-K, *df* as lot 533; R4, VG/G Mintmark K inverted. See note and illustration on page 76 of "THE SILVER CROWNS OF FRANCE." Reference to four specimens of this variety thus far recorded.
- 538. 1785/4-K, *df* as lot 533; R2, F-VF, flan flaw.
- 539. 1785-K, *df* as lot 533; R2, VF, boldly struck, dark.
- \*540. 1790-K, *different*s: "caduceus" - L. Bruno Lhoste, Mint Director; "wheel" - Jean Moulinier, Engraver; R3, UNC



541



542



### Type 25

#### Constitutional Ecu

- \*541. 1792-K, Second Semester ("dot" below U and S of LOUIS), *different*s: "caduceus" - L. Bruno Lhoste, Mint Director; "mirror" - engraver; R2, F
- \*542. 1793-K, *df* as lot 541; R1, VF, portrait tooled.



## BAYONNE

1649 – 1793

mintmark: L

Bayonne was incorporated into modern France during the reign of Charles VII (1422–1461), when the town and surrounding territory were finally wrested from English control. A royal mint was established in 1488 which became in the course of the sixteenth century a leader in the royal system. Owing to its favorable location on the border of Spain, the town became a chief port of entry for specie from the new Spanish possessions in America. This factor was of overriding importance in the subsequent history of the mint. The mint in fact closed in 1835 during the reign of Louis Philippe I, and did not long survive the loss by Spain of its American Empire.

Bayonne was assigned the mint letter "L" in 1540, retained until the mint closed in 1835 (it should be noted that the crowned "L" mintmark found on coins dated 1686–1693 was employed at Lille, and must be distinguished from the plain "L" of Bayonne). Hammer minting persisted at Bayonne until 1649, longer than at any other metropolitan mint. Coinage with the screw-press was inaugurated there in that same year.

Bayonne is one of only four mints to remain in continuous operation until 1794 (the others: Paris, Lyon, Pau). The first ecus were struck in 1649, but were issued only intermittently until 1663 when they began to appear with great regularity. Between 1663–1689 Bayonne was the most consistent and most prolific source of ecus, testifying to the dependability of the supply of silver from Spain during this period.

The Ecus with Juvenile Bust (Type 5) struck at Bayonne exhibit numerous combinations of secret "dots" beneath various letters and digits of both obverse and reverse inscriptions. Traces of this peculiar practice also occur on issues of Type 6, 8, and 9 from this mint, but they are most abundant on Type 5, particularly from the years 1663 and 1664. The variety of combinations seem to rule out any possibility that these are the *différents* of mint officials. They appear to be some sort of internal control mark, whose function it is impossible to guess at this time. Some pattern may perhaps emerge from a careful listing of all the existing combinations; certainly, such a catalogue will be indispensable to any proposed serious study of the marks.

All issues of the Parliamentary Ecu (Type 6) struck at Bayonne employ the variation of obverse legend ending FR ET NA REX. This variation is previously observed only at Bordeaux and the mints of Navarre and Bearn. There is evidence of family connections between the engravers at Bayonne and the mints in Navarre and Bearn and this may account for the similarity of style.

In contrast to its previous performance, the Bayonne mint remained barely operational during the Reformation period 1690–1725. Its coinage is rare throughout the period, producing neither "Reformation" pieces nor new coin in significant volume. The paucity of new coin (on "new planchet") reflects the effects of the long European Wars on the flow of Spanish silver through Bayonne, while the rarity of "Reformation" pieces (overstrikes) attests to the lack of specie circulating in the vicinity of the town.

Oddly, its inactivity is probably the reason that Bayonne became the only regional mint to produce the exceedingly rare Type 14 ecu. Being virtually out of service during the decade 1700–1709, the mint required few portrait puncheons for its operations and evidently had none on hand when the need arose to produce ecus in 1709, whereupon the Engraver-General sent a puncheon for his new portrait of Louis XIV, resulting in an issue of the short-lived Type 14.

After the monetary reform of 1726, Bayonne regained and even exceeded its former status. During the later years of Louis XV and throughout the reign of Louis XVI Bayonne dominated the coinage of ecus. As every collector realizes after only brief experience, Bayonne ecus dated in the 1760's, 1770's, and 1780's are by far the most common varieties encountered in the trade. The flow of Spanish silver was, however, interrupted by the Revolution, as evidenced by the rarity of the Bayonne issues of 1791 and 1792. The recovery, observed in 1793, (Types 25 and 50), is attributed to the large quantities of precious metal confiscated from the church and the nobility.

Between 1649–1794 ecus of at least 20 different types were produced at Bayonne. A total of 88 specimens representing 14 different types are included in the following section of this sale.



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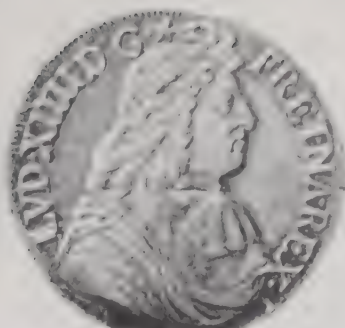
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554



## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with long Curl

- \*543. 1652-L, *different*s: "LB monogram" - Martin de la Borde, Mint Director; "cross" - Guillaume Fons, Engraver; R2, VF, minor flan flaws.
- 544. 1653-L, *df* as lot 543; R2, VG+/F, large die break.
- 545. 1659-L, *different*s: "crescent" - Martin d'Antreche, Mint Director; "nut" (?) - Leon Boisnet, Engraver; R3, VG+

### Type 5a

#### Small Plain Bust

#### Ecu with Juvenile Bust

- \*546. 1663-L, *different*s: "heart" - Louis Martin, Mint Director; "nut" (?) - Leon Boisnet, Engraver; obverse: "dot" below X in REX; reverse: "dot" below M in DOMINI and M in BENEDICTVM; R2, VF

### Type 5b

#### Larger Ornate Bust

#### Ecu with Juvenile Bust

- \*547. 1665-L, *different*s: "heart" - Louis Martin, Mint Director; "nut" (?) - Leon Boisnet, Engraver; reverse: "dot" below M in BENEDICTVM; R2, VF

- \*548. 1667-L, *different*s: "coronet" Joachim Gaillard, Mint Director; "nut" (?) - Leon Boisnet, Engraver; obverse: "dot" below X in REX; reverse: "dot" below M in BENEDICTVM; R3, VF, corrosion obv.

- \*549. 1668-L, *df* as lot 548, reverse: "dot" below M in BENEDICTVM; R3, VF-EF, modest tarnish rev.  
*ex Louis Thery Coll. Sale, Paris, April 20, 1964, Lot 632.*

- \*550. 1672-L, *different*s: "wing" (?) - (?) Michael Porchery, Mint Director; "nut" (?) - Leon Boisnet, Engraver; reverse: "dot" below M in BENEDICTVM; R3, FINE, some tarnish obv.

### Type 6

#### Ecu with First Parliamentary Bust

- \*551. 1673-L, *different*s: "rose" - Etienne Verdoye, Mint Director; "dog" (?) - Soubiran, Engraver; Type a obverse legend: FR ET NA REX; R3, VF/VF+, lightly cleaned.
- \*552. 1675-L, *different*s: "trefoil" - mint director; "star" - (?) Joseph Boisnet, Engraver; Type a obverse legend; R4, VF
- \*553. 1680-L, *different*s: "ermine" - mint director; "star" - (?) Joseph Boisnet, Engraver; Type a obverse legend; R2, VF+, adj marks on date, die breaks obv.
- \*554. 1682-L, *different*s: "ermine" - mint director; "palm branch" - engraver; Type a obverse legend; R3, VF, portrait tooled.



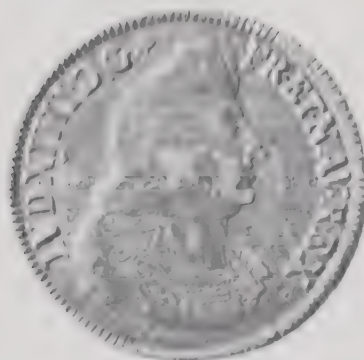
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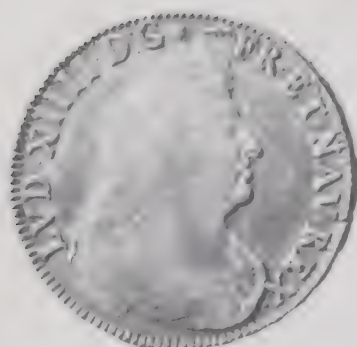
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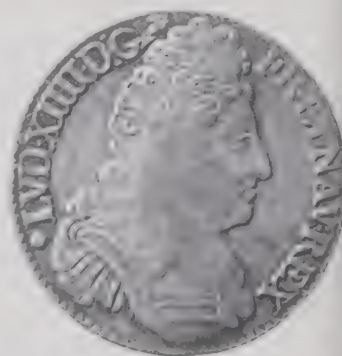
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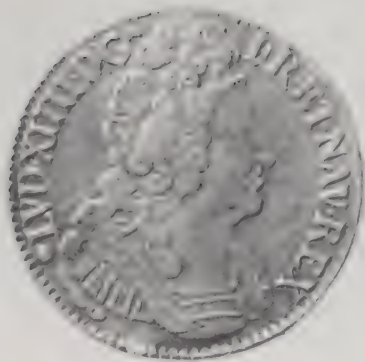
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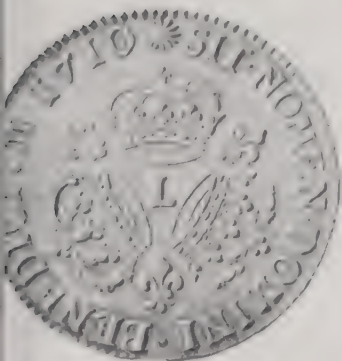




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563



- \*555. 1683-L, *df* as lot 554, Type a obverse legend; R3, VF, hair crudely tooled.

### Type 9

#### Ecu with 8 L's, Type I

- \*556. 1690-L, struck on new planchet (no "star" on reverse), *different*s: "sunburst" - Pierre Rousseau, General-Director of Mints; "palm branch" - engraver; "dot" below first I of king's cipher: LVD XI<sup>II</sup>; R3, EF
- \*557. 1692-L, struck on new planchet (no "star" on reverse), *df* as lot 556; R4, EF, lightly cleaned, some pitting.  
*ex* Hans Schulman Sale, New York City, Nov. 18, 1965, Lot 1246. No other specimen of this variety yet recorded.

### Type 10

#### Ecu with Palms

- \*558. 1693-L, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1691-L; *different*s: "sunburst" - Pierre Rousseau, General-Director of Mints; "palm branch" - engraver; R4, VF  
No other specimen of this variety yet recorded.
- \*559. 1694-L, struck on new planchet (no "crescent" at top of reverse), *df* as lot 558; R3, VF

### Type 14

#### Ecu with 8 L's and Aged Bust in Armor

- \*560. 1709-L, *different*s: "flower" (?) - mint director; "rose" - Leon Mousset, Engraver; edge variety: SALVVM; R4, UNC

*This type unknown to Hoffmann, Ciani, Davenport, etc. For a discussion of its origin, see the account on pages 45-47 of THE SILVER CROWNS OF FRANCE. Apart from this specimen, only one other example of the type is known, a piece issued at Paris that may be a specimen striking (see lot 42 in this sale).*

*In contrast to the Paris variety, the Bayonne issue has every evidence of a typical circulation striking. The obverse die is shattered in several places, evidently worn out in service, implying, if the die enjoyed normal service life, a fairly substantial issue. Nevertheless, no reference to any other surviving specimen has thus far been reported. Of the highest historical and numismatic importance.*

### Type 15

#### Ecu with 3 Crowns

- \*561. 1709-L, *different*s: "flower" - mint director; "rose" - Leon Mousset, Engraver; edge variety: SALVUM; R2, abt VF
- \*562. 1710-L, *different*s: "diamond" - Jean Lacroix, Mint Director; "rose" - Leon Mousset, Engraver; edge variety: SALVUM; R3, AU
- \*563. 1711-L, *df* as lot 562, edge variety: SALVUM; R3, VF, rim nick.
564. 1712-L, *df* as lot 562, edge variety: SALVUM; R3, VF



565



566



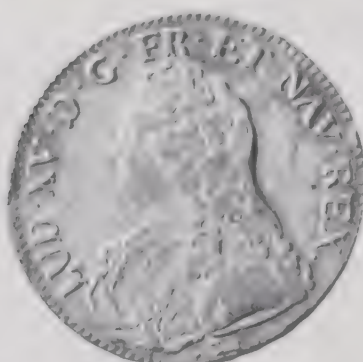
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574



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584



## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*565. 1716-L, struck on new planchet (no "rose" below the bust), *differe*nts: "diamond" - Jean Lacroix, Mint Director; "rose" - Leon Mousset, Engraver; edge variety: SALVVM; R4, VF-EF, reverse die buckling.
- \*566. 1717-L, Reformation piece ("rose" below the bust), struck over Type 33 Ecu for Bearn with 3 Crowns, date obscured, *df* as lot 565, edge variety: SALVVM; R4, VF
- \*567. 1717-L, struck on new planchet (no "rose" below the bust), *df* as lot 565, edge variety: SALVVM; R4, EF

### Type 21

#### Ecu with Laurel Wreath

- \*568. 1726-L, *differe*nts: "diamond" - Jean Lacroix, Mint Director; "rose" - Leon Mousset, Engraver; edge variety: SALVVM; R2, VF, cleaned.
- 569. 1728-L, *df* and edge as lot 568; R3, abt VG, rbs.
- \*570. 1731-L, *differe*nts: "bird" - mint director; "rose" - Leon Mousset, Engraver; R3, VF
- 571. 1732-L, *df* as lot 570; R3, VF, obv right field tooled, tarnish, planchet flaw.
- 572. 1733-L, *df* as lot 570; R3, VG-F
- 573. 1734-L, *df* as lot 570; R3, FINE, rbs.
- \*574. 1735-L, *differe*nts: "dog" - Pierre Arnaud, Mint Director; "rose" - Leon Mousset, Engraver; R3, VF, rb.
- 575. 1736-L, *differe*nts: "dog" - Pierre Arnaud, Mint Director; "rose" - Phillipe Ninon, engraver; R3, FINE
- 576. 1737-L, *df* as lot 575; R3, GOOD

577. 1738-L, *df* as lot 575; R3, abt F/F+

578. 1739-L, *df* as lot 575; R3, VG-F

\*579. 1741/0-L, *df* as lot 575; R4, GOOD, clnd, see-through flan flaw, tarnish areas. *No other specimen of this variety yet recorded. Until the discovery of this piece, it was not known that this type was struck later than 1740 (see discussion on page 65 of THE SILVER CROWNS OF FRANCE). It has since been established that a specimen of this type 1741-S is preserved in the French National Collection at the Bibliotheque Nationale, Paris; also, a Type 21 ecu 1741-& was reportedly offered at a recent French Sale.*

### Type 22

#### Ecu with Bandeau

- 580. 1741-L, *differe*nts: "dog" - Pierre Arnaud, Mint Director; "rose" - Philippe Ninon, Engraver; R3, F+, flan flaw, uneven toning.
- 581. 1742-L, *df* as lot 580; R3, FINE, rns.
- 582. 1743-L, *df* as lot 580; R3, bold FINE
- 583. 1744-L, *df* as lot 580; R3, F/VG
- \*584. 1745-L, *df* as lot 580; R3, VF
- 585. 1746-L, *df* as lot 580; R3, VF, lt encrustation.
- 586. 1749-L, *df* as lot 580; R4, VG, rns.
- 587. 1750-L, *df* as lot 580; R3, abt VF
- 588. 1751-L, *df* as lot 580; R4, FINE, rns.
- 589. 1752-L, *df* as lot 580; R4, F/VG
- 590. 1754-L, *df* as lot 580; R4, VG
- 591. 1756-L, *df* as lot 580; R2, VG-F, harshly clnd.
- 592. 1757/6-L, *df* as lot 580; R3, VF



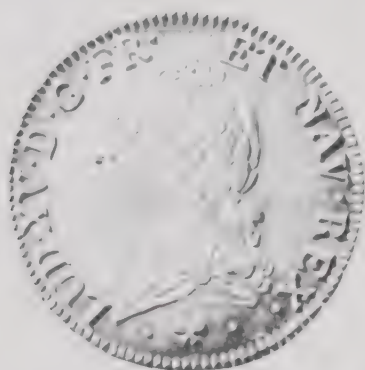
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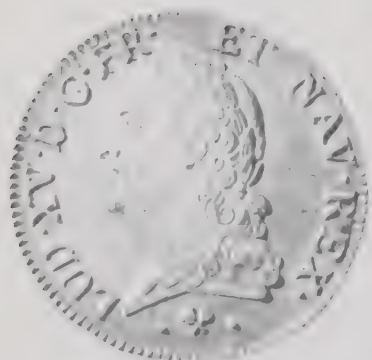
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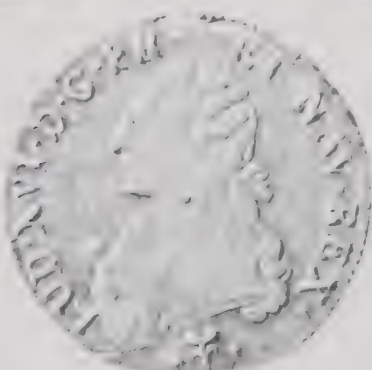
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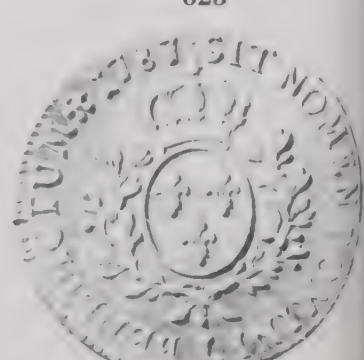
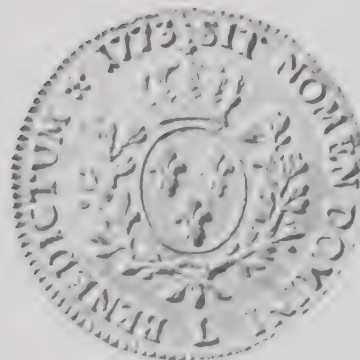
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623







625



626



## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

593. 1761-L, *differentes*: "twin tulips" - Pierre d'Arippe, Mint Director; "rose" - Philippe Ninon, Engraver; R2, VF
594. 1762-L, *df* as lot 593; R2, VF, tarnish and spotty toning.
595. 1763/2-L, *df* as lot 593; R2, F+/F
596. 1763-L, *df* as lot 593; R2, VF, cleaned, small porous area.
597. 1764-L, *df* as lot 593; R1, VF, ltly clnd.
598. 1765-L, *df* as lot 593; R1, VF
- \*599. 1766-L, *df* as lot 593; R1, UNC
600. 1767-L, *df* as lot 593; R1, VF, rn.
601. 1768-L, *df* as lot 593; R1, EF
602. 1769-L, *df* as lot 593; R1, FINE
- \*603. 1770-L, *df* as lot 593; R2, UNC, fully struck.
- \*604. 1771-L, *differentes*: "twin tulips" - Pierre d'Arippe, Mint Director; "rose" - Jean Baptiste Rossy, Engraver; R3, XF-AU, moderate adj marks obv.
609. 1775-L, *differentes*: "twin tulips, stems down" - Pierre d'Arippe, Mint Director; "rose" - Jean Baptiste Rossy, Engraver; R2, VF+/EF, cleaned, encrustation spots.
610. 1776-L, *df* as lot 609; R2, VF
611. 1777/6-L, *df* as lot 609; R2, FINE
612. 1777-L, *df* as lot 609; R2, EF
613. 1777-L, *differentes*: "twin tulips, stems up" - d'Arippe fils; "rose" - Jean Baptiste Rossy, Engraver; R2, FINE, tarnish streak, hvy adj marks rev.
614. 1778-L, *df* as lot 613; R3, VF, lt sc.
615. 1779-L, *df* as lot 613; R2, VF
616. 1780-L, *differentes*: "two flowers on one stem" - mint director; "rose" - Jean Baptiste Rossy, Engraver; R3, FINE, flan striation.
617. 1781/79-L, *df* as lot 616; R3, EF
- \*618. 1782-L, *df* as lot 616; R2, EF, obv weakly struck, rev partial brockage.
619. 1783-L, *df* as lot 616; R2, VF, lt scs obv.
620. 1784-L, *df* as lot 616; R1, VG+/F, harshly clnd.
621. 1785-L, *df* as lot 616; R1, EF, rb.
622. 1786-L, *df* as lot 616; R1, VF, clnd.
- \*623. 1787-L, *df* as lot 616; R1, AU, fully struck, tiny flan crack.
624. 1788/7-L, *df* as lot 616; R1, F/VF
- \*625. 1788-L, *df* as lot 616; R1, EF, tarnish on edge, moderate adj marks, bust weakly struck.
- \*626. 1789/8-L, *df* as lot 616; R1, AU
627. 1790-L, *df* as lot 616; R2, VF-EF

### Type 23

#### Ecu with Aged Head

605. 1771-L, *differentes*: "twin tulips" - Pierre d'Arippe, Mint Director; "rose" - Jean Baptiste Rossy, Engraver; R2, VF, portrait tooled.
- \*606. 1772-L, *df* as lot 605; R1, EF, moderate adj marks.
- \*607. 1773-L, *df* as lot 605; R1, AU
608. 1774-L, *df* as lot 605; R1, FINE



628



629



630



### Type 25 Constitutional Ecu

- \*628. 1792-L, First Semester (no "dot" below U in LOUIS), *differe*nts: "two flowers on one stem" - mint director; "rose" - Jean Baptiste Rossy, Engraver; R4, F/VF, planchet flaw.  
*The 1792-L is the rarest of the varieties of the Constitutional Ecu thus far confirmed.*
- \*629. 1793-L, *df* as lot 628; R1, VF, planchet flaw.

### FIRST REPUBLIC (1792-1804)

#### Type 50

#### 6 Livres with Christian Date

- \*630. 1793-L, First Semester (?), *differe*nts: "two flowers on one stem" - mint director; "rose" - Jean Baptiste Rossy, Engraver; R2, VF-EF  
*Most of the mints active in 1793 adopted a "secret dot" to mark Type 50 Ecus of the Second Semester, the location of the "dot" varying from mint to mint. Among the Bayonne ecus of this type there is a rare variety with a "dot" between the words REPUBLIQUE and FRANCOISE which may be intended as a Semester Mark. If this interpretation is correct, the variety described above, without "dot" between REPUBLIQUE and FRANCOISE, may be attributed to the First Semester.*



The royal mint at Toulouse dates from 1271, the year that the ancient country of Toulouse was reunited to the crown. During the sixteenth century it became one of the most active mints owing to its access to a regular supply of Spanish specie coming over the nearby border. In 1540 Toulouse was assigned the mint letter "M" which it retained until the mint closed in 1836 under the reign of Louis Philippe I.

Toulouse was among the earliest of the regional mints to be converted to the screw-press after the abolition of hammer minting. Mechanically struck issues, including the ecu, are known as early as 1647. In common with other southern mints (Bordeaux, Bayonne, Montpellier and the facilities in Bearn and Navarre), Toulouse remained fairly active during the early years of Louis XIV; ecus appeared nearly every year from 1647–1653. In the latter year, French mint activity declined drastically in response to repressive economic measures adopted at Paris, but the effects were less immediate and less severe at Toulouse than at most mints. The issue of ecus ceased in 1653, but other silver denominations continued to appear until 1669. (In the commercial literature we frequently find Bearn issues dated between 1652–1662 attributed to the Toulouse mint owing to the presence of the letter "M" at the top of the reverse. These issues definitely did not originate at Toulouse; the "M" on these coins is the signature of the Bearn mint at Morlaas. In a similar manner, the crowned "M" mintmark found on certain French coins dated 1690–1693 signifies Metz, and should not be confused with the plain "M" mintmark of Toulouse.)

From 1669 to 1690 the Toulouse mint was shut down. It is noteworthy that no move was made to open the mint for the brief coinage revival attempted in 1679, but it was among the first to be reactivated for the First Reformation of Louis XIV in 1690.

The mint remained in almost continuous operation from 1690–1793, but its performance was undistinguished for most of the period. During the era of reforms 1690–1725, Toulouse issues are uniformly rare; particularly puzzling is the negligible contribution the mint made to the general recoinages of 1715, 1718–1719 and 1724–1725. With the introduction of the Six Livre piece in 1726, the mint assumed a more active role, but coinage in really significant volume did not occur until after 1780. It is likely that Toulouse issued a fairly complete series of ecus between 1726–1770, but generally in such small quantity that many varieties remain to be discovered.

Among the features peculiar to the Toulouse mint, the strange obverse spelling NAU in place of NAV adopted at this mint between 1720–1724 is of outstanding interest (see No. 646 below). Mention might also be made of the enigmatic "dot" found between the words NOMEN and DOMINI on the reverse of Toulouse ecus ca. 1764–1772 (Nos 662–667 below).

The mint achieved its greatest prosperity during the later years of Louis XVI, and reached its peak of activity during the Constitutional period. The Constitutional Ecu of 1793 is the most abundant variety of the entire ecu era at Toulouse, all issued in the early months of the year. Coinage evidently ceased abruptly with that issue inasmuch as no example of the following Republican Six Livre issue (Type 50) is reliably reported.

Between 1647–1794 ecus of 15 different types were produced at Toulouse. A total of 57 specimens representing 12 different types are included in the following section of this sale.

#### Type 4

##### Ecu with Long Curl

631. 1648-M, *different*s: "pierced heart" - mint director; "scallop" - Jean I Favre, Engraver; R2, F+, flan flaw.

\*632. 1649-M, *df* as lot 631; R3, F-VF

\*633. 1652-M, *different*s: "feather" - mint director; "scallop" - Jean I Favre, Engraver; R3, abt VF

\*634. 1653-M, *df* as lot 633; R3, abt VF



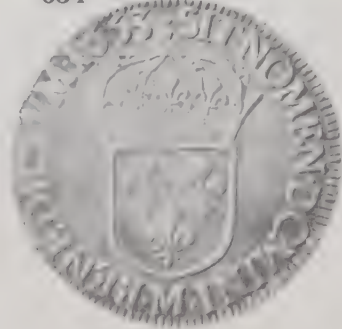
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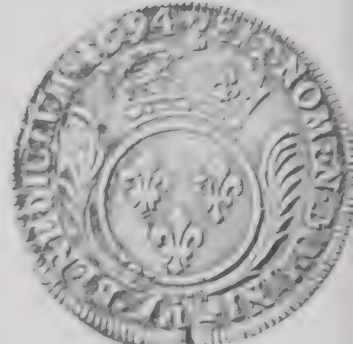
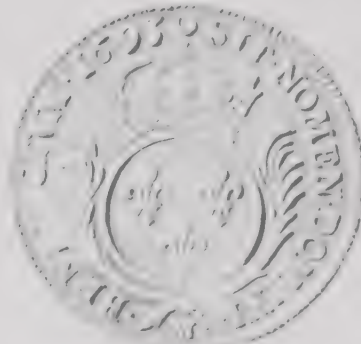
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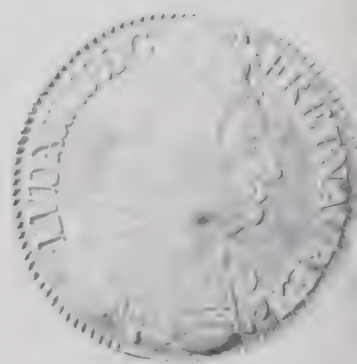
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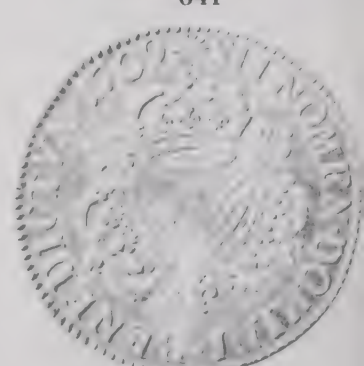
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### Type 9

#### Ecu with 8 L's, Type I

- \*635. 1691-M, Reformation piece ("star" on reverse), struck over Ecu with Short Curl, 1644-A; *differents*: "sunburst" - Pierre Rousseau, General-Director of Mints, "fleur de lis" - mint director; "rosette" - Guillaume III Favre, Engraver; R3, EF

### Type 10

#### Ecu with Palms

- \*636. 1693-M, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, Toulouse mint, date obscured, *differents*: "sunburst" - Pierre Rousseau, General-Director of Mints; "rosette" - Guillaume III Favre, Engraver; R3, EF

*Only one other specimen of this variety yet recorded, a piece listed by C. Platt, Paris, List 101, 1938, No. 275.*

- \*637. 1694-M, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1690-M; *df* as lot 636; R3, F+/VF, flan crack.

- \*638. 1695-M, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, date and mint obscured, *differents*: "sunburst" - Pierre Rousseau, General-Director of Mints; "scallop" - engraver; R4, F-VF  
*Only one other specimen of this variety yet recorded, a piece listed by C. Platt, Paris, List 101, 1938, No. 230.*

### Type 11

#### Ecu with Insignia

- \*639. 1701-M, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, Limoges mint, date obscured, *differents*: "tower" - Cr. Marchand de la Tournelle, Mint Director; "lion's face" - Jean Jacques Pouzeau, Engraver; R3, VF, crude overstrike.
- \*640. 1703/2-M, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, Rouen mint, date obscured, *df* as lot 639; R4, F  
*No other specimen of this variety yet recorded.*

### Type 15

#### Ecu with 3 Crowns

- \*641. 1709-M, *differents*: "tower" - Cr. Marchand de la Tournelle, Mint Director; "Lion's face" - Jean Jacques Pouzeau, Engraver; edge variety: SALVVM; R3, VF, planchet flaws or porous area.
642. 1710-M, *df* as lot 641, edge variety: SALVVM; R4, VG, clnd, hvy adj marks.
- \*643. 1714-M, *df* as lot 641, edge variety: SALVVM; R4, EF-AU  
*Only one other specimen of this variety thus far recorded, a piece listed by E. Bourgey, List II ca. 1928, No. 229.*

## LOUIS XV (1715-1774)

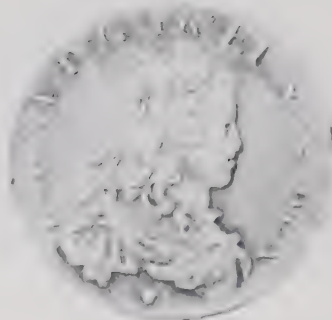
### Type 17

#### Ecu Vertugadin

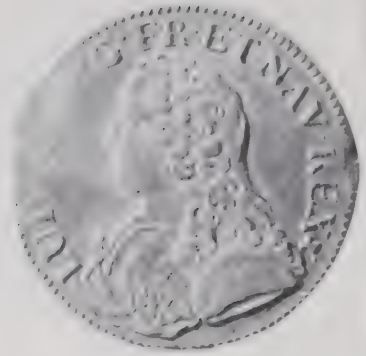
- \*644. 1716-M, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1710-M; *differents*: "rose" - Cr. Marchand de la Tournelle, Mint Director; "lion's face" - Jean Jacques Pouzeau, Engraver; edge variety: SALVVM; R2, VF-EF  
*During this Reformation, de la Tournelle adopted the "rose" as a special "different" for overstruck coins in place of his customary mark, namely a "tower."*



645



646



649



- \*645. 1717-M, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1710-N; *df* as lot 644, edge variety: SALVUM; R4, F-VF

### Type 19 Ecu of France

- \*646. 1724-M, struck on new planchet (no "trefoil" below the bust), *differentes*: "tower" - Cr. Marchand de la Tournelle, Mint Director; "lion's face" - Jean Jacques Pouzeau, Engraver; edge variety: SALVUM; R4, VF, planchet striation rev.  
*No other specimen of this variety yet recorded. This is the very rare aberrant obverse legend LUD XV D G FR ET NAUREX, known only for the mints at Toulouse and Perpignan (see note on page 60 of THE SILVER CROWNS IN FRANCE). Significantly, Jean Jacques Pouzeau held the post of engraver at both Toulouse and Perpignan during this period, strongly suggesting that the curious spelling NAU originated as a personal quirk of the engraver.*

### Type 21

#### Ecu with Laurel Wreath

647. 1726-M, *differentes*: "tower" - Cr. Marchand de la Tournelle, Mint Director; "scallop" - Louis Pierre Jacques Pouzeau, Engraver; edge variety: SALVVM; R2, F-VF, cleaned.  
*Variety with "dot" following the word ET in the obverse legend. This form is found only on a few dies of the initial issue of this type at Toulouse.*
648. 1726-M, *df* as lot 647, edge variety: SALVVM; R2, VG-F, clnd, flan flaw, rn.  
*Variety without "dot" following the word ET on the obverse. This is evidently the standard form of punctuation specified for this type by the Engraver-General. With a few notable exceptions, it is the form adopted at all the mints in 1726, and is used regularly at Toulouse after this date.*
- \*649. 1727-M, *df* as lot 647, edge variety: SALVVM; R3, EF, moderate adj marks, flan flaw.
650. 1728-M, *df* as lot 647, edge variety: SALVVM; R4, VG, tarnish, porous areas.
651. 1731-M, *df* as lot 647, edge variety: SALVVN, (sic); R4, GOOD, cleaned.
652. 1732-M, *df* as lot 647, edge variety: SALVVN (sic); R3, G/VG





653. 1733-M, *df* as lot 647, edge variety: SALVUM; R4, VG-F, rn.
654. 1737-M, *df* and edge as lot 653; R4, VG, flan flaws.  
*No other specimen of this variety yet recorded.*
655. 1740-M, *different*s: "rowel with 7 points" - mint director; "scallop" - Louis Pierre Jacques Pouzeau, Engraver; R4, VG, plugged flan flaw.

## Type 22

### Ecu with Bandeau

656. 1742-M, *different*s: "rowel with 7 points" - mint director; "scallop" - Louis Pierre Jacques Pouzeau, Engraver; R4, FINE  
*No other specimen of this variety yet recorded.*
657. 1754/3-M, *df* as lot 656; R4, GOOD  
*Only one other specimen of this variety thus far reported*
658. 1755-M, *df* as lot 656; R4, VG, punch marks.
659. 1756-M, *df* as lot 656; R3, F+, mod adj marks.
660. 1757-M, *df* as lot 656; R4, FINE, mod adj marks rev.  
*Only one other specimen of this variety thus far reported.*
- \*661. 1760-M, *df* as lot 656; R4, VF, rb.  
*Only one other specimen of this variety thus far reported.*

662. 1764-M, *different*s: "flower" - mint director; "scallop" - Louis Pierre Jacques Pouzeau, Engraver; R4, FINE, large flan flaw, mod adj marks rev.  
*"dot" between the words NOMEN and DOMINI. This "dot" appears regularly on Toulouse ecus from at least 1764 to 1772. Its significance is unknown, although its appearance seems to coincide with the change of Mint Director ca. 1764. A similar, possibly related "dot" appears on issues of the Lyon mint ca. 1769-1789.*

- \*663. 1765/4-M, *df* as lot 662; R3, VF/EF
664. 1767-M, *df* as lot 662; R3, VF, small flan flaw.
665. 1770-M, *df* as lot 662; R3, VF

## Type 23

### Ecu with Aged Head

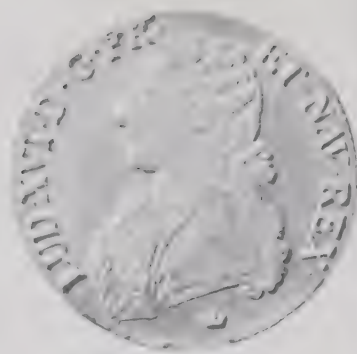
666. 1771-M, *different*s: "flower" - mint director; "scallop" - Louis Pierre Jacques Pouzeau, Engraver; R3, VG/F, rns, tarnish.
667. 1772-M, *df* as lot 666; R4, FINE, mod adj marks rev center.
668. 1773-M, *df* as lot 666; R4, VG, encrustation.  
*No "dot" between NOMEN and DOMINI. This "dot" does not seem to recur on issues of Toulouse after this date.*



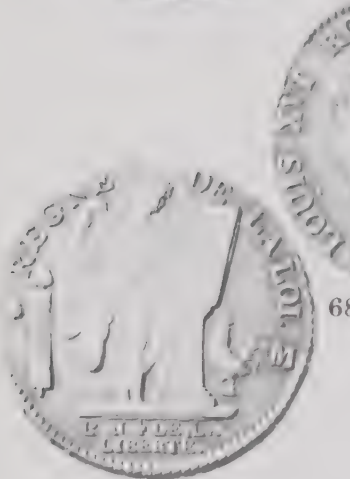
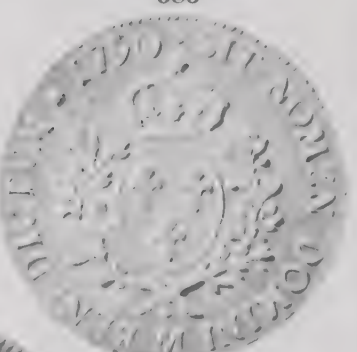
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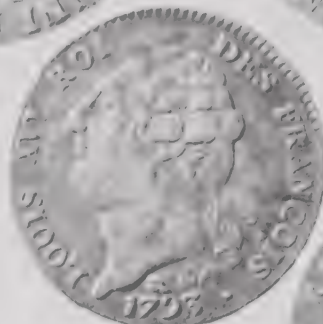
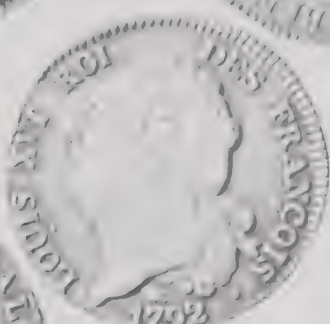
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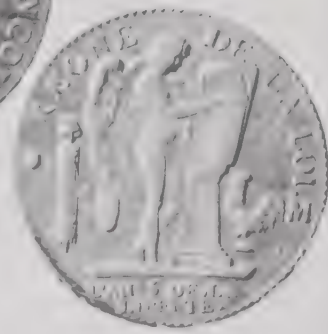
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## LOUIS XVI (1774-1793)

### Type 24 Royal Ecu

- \* 669. 1776-M, *differentes*: "coronet" - mint director; "scallop" - Louis Pierre Jacques Pouzeau, Engraver; R4, bold VF+
- 670. 1777-M, *df* as lot 669; R2, VF
- 671. 1778-M, *df* as lot 669; R3, F+, rusty die rev.
- 672. 1779-M, *df* as lot 669; R3, EF
- 673. 1780-M, *df* as lot 669; R3, attractive VF, irregular flan.
- 674. 1781-M, *df* as lot 669; R3, VG
- \* 675. 1782-M, *df* as lot 669; R3, EF, mod adj marks rev center.
- 676. 1783-M, *df* as lot 669; R3, FINE, hvy adj marks rev, cleaned.
- 677. 1784-M, *df* as lot 669; R2, EF/AU, lt adj marks.

678. 1785-M, *df* as lot 669; R2, VF, planchet flaw.

679. 1786/5-M, *df* as lot 669; R1, FINE, lt rns.

680. 1786-M, *df* as lot 669; R1, FINE, small dig.

681. 1787-M, *df* as lot 669; R3, VF

682. 1788/7-M, *df* as lot 669; R1, F+

683. 1788-M, *df* as lot 669; R1, EF

684. 1789-M, *df* as lot 669; R1, VF/EF

\* 685. 1790-M, *df* as lot 669; R3, UNC, fully struck.

### Type 25 Constitutional Ecu

\* 686. 1792-M, Second Semester ("dot" below U in LOUIS), *differentes*: "boar's head" - mint director; "scallop" - engraver; R2, VF, mod adj marks rev.

\* 687. 1793-M, *df* as lot 686; R1, VF



**mintmark: MA (monogram)**

Marseille was united to France by Louis XI in 1481. An important commercial center and port, it became the site of a royal mint from 1492 to 1551, but then lost out in its rivalry with Aix for possession of the Provençal mint when it became apparent that both were not needed. Except for the brief period 1591–1596 during the contest between Henry IV and The League, Marseille was not part of the royal mint system again until late in the reign of Louis XVI.

Repeatedly during the years of Louis XIV and Louis XV Marseille made efforts to regain the mint privilege from Aix, and finally succeeded in 1786. In February of that year an edict closed the Aix mint, and in August the personnel and equipment were ordered transferred to Marseille.

The mint letters "MA" in the form of a monogram, the "A" superimposed over the "M", was assigned to the new mint, which opened in December of 1787. (The monogram should be carefully distinguished from the plain "M" of Toulouse which it sometimes resembles.) It is reported that ecus were the first coins struck at Marseille, but no surviving specimen of such issue is known.

Ecus dated 1789 are the earliest varieties currently known. The mint remained moderately active during the rest of the ecu era, striking ecus every year, including the very rare Type 51 Six Livre piece without Christian Date 1793. The mint closed in 1794 amid the upheavals of the Revolution, but reopened intermittently during the nineteenth century. It eventually closed for the last time in 1857 during the reign of Napoleon III.

Between 1787–1794 ecus of four different types were produced at Marseille. A total of four specimens representing three different types are included in the following section of this sale.

## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

688. 1789-MA, *differe*nts: "star" - J. B. Casimir Prou-Gaillard, Mint Director; "bird" - Charles Honore Graille, Engraver; R3, FINE
- \*689. 1790-MA, *df* as lot 688; R2, VF

### Type 25

#### Constitutional Ecu

- \*690. 1793-MA, *differe*nts: "star" - J. B. Casimir Prou-Gaillard, Mint Director; "bird" - Charles Honore Graille, Engraver; R2, abt VF

## FIRST REPUBLIC

### (1792-1804)

### Type 50

#### 6 Livres with Christian Date

- \*691. 1793-MA, First Semester (no "dot" below mintmark MA), *differe*nts: "star" - J. B. Casimir Prou-Gaillard, Mint Director; "bird" - Charles Honore Graille, Engraver; R2, VF



689



690



691



## MONTPELLIER

1646 – 1794

**mintmark:** N

Montpellier first appears among the list of royal mints late in the reign of Philippe IV (1285–1314). It remained a fairly active hammer mint during the next three and a half centuries, receiving the mint letter “N” as its permanent identification in 1540, and in 1646 was converted to the screw-press.

The first ecus appeared in 1647. For several years thereafter the mint enjoyed great prosperity, striking ecus at a rate it never again approached. This period ended in 1653 with the general collapse of activity experienced at all mints. From 1654–1669 Montpellier remained in operation, but struck only minor silver denominations.

The mint closed in 1669, but was reopened for the abortive revival of 1679. The undertaking proved a dismal failure at Montpellier and the mint closed again after less than a year of operation. The Parliamentary Ecu (Type 6) was apparently issued during this short interval, but to date mention has only been reported of a single specimen, dated 1680.

The mint reopened once more for the First Reformation in 1690, and except for brief suspensions 1700–1701 and 1706–1709, remained in operation until events of the Revolution finally forced it to close in 1794. This final hundred years is marked by a nearly continuous series of ecus from Montpellier. Many of the issues from the era of reforms 1690–1726 are fairly abundant, but most of the later varieties are quite scarce; the Royal Ecus of Louis XVI (Type 24) are particularly rare, the Constitutional issues less so.

With respect to the Ecu with Laurel Wreath (Type 21) struck at Montpellier, some writers have observed that the obverse legend, instead of being spaced evenly around the king's effigy, as at other mints, is divided somewhat above the king's head, with the separation tending to grow wider in later years of issue (see Nos. 713–719 in the following section). Some observers have thought to classify this as a distinctive variety of Type 21, a kind of sub-type.

In this writer's opinion, the “division” is an incidental result of the engraver's attempt to provide a little extra space below the king's bust for the mint director's *different*. Many mints were dissatisfied with the limited area available below the bust on this ecu and devised various ways to circumvent the problem (Rouen, Tours, Dijon, Reims, Nantes, Troyes). The Montpellier engraver chose to raise the portrait, leaving insufficient room for lettering directly above the head. Hence he was obliged to leave a varying amount of space between the words FR and ET.

Among the unusual features observed at Montpellier, mention might be made of the “star” occurring on ecus from 1735–1738 and the inverted mintmarks on issues between 1769–1775. An outstanding characteristic of the coinage at this mint during most of the period 1726–1790 is the capricious treatment of punctuation of the obverse and reverse legends. There are seemingly random changes from year to year. In contrast to the rigid formulae adhered to at many mints, the Montpellier engravers seem to have enjoyed wide latitude. The ecu of 1775-N is unique among the issues of Louis XVI in that it is devoid of punctuation marks, either obverse or reverse.

Between 1646–1794 ecus of 17 different types were produced at Montpellier. A total of 55 specimens representing 14 different types is included in the following section of this sale.





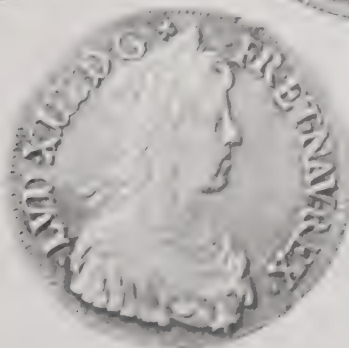
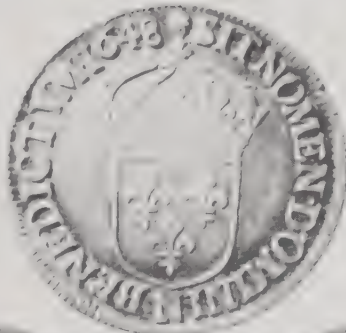
692



693



694



695



## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

- \*692. 1647-N, *differentes*: "sunburst" - Laurent Mottry, Mint Director; "trefoil" - Antoine I Gautron, Engraver; R3, EF
- \*693. 1648-N, *df* as lot 692; R2, VF, slightly porous, tarnish, struck on clipped planchet.
- \*694. 1649-N, *df* as lot 692; R1, FINE
- \*695. 1650-N, *df* as lot 692; R3, VF, rns.
- 696. 1653-N, *df* as lot 692; R3, FINE, flan flaws.

### Type 9

#### Ecu with 8 L's, Type I

- \*697. 1690-N, Reformation piece ("star" on reverse), undertype totally obscured, *differentes*: "crescent" - mint director; "trefoil" - Antoine I Gautron, Engraver; R2, VF, cleaned, some small porous areas.

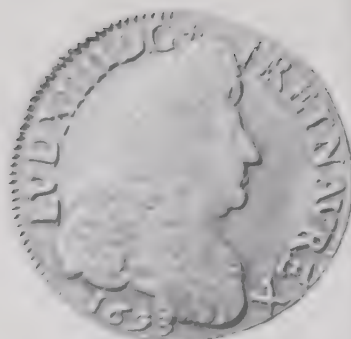


697





699



700



701



703



705



706







\*698. 1691-N, Reformation piece ("star" on reverse), struck over Type 26 Ecu for Bearn with Long Curl, date obscured; *df* as lot 697; R3, F/VF

\*699. 1692-N, struck on new planchet (no "star" on reverse), *different*s: "crescent" and "lion's face" - mint director; "trefoil" - Antoine I Gautron, Engraver; R4, VF  
*"New planchet" ecus are extremely rare from Montpellier during the Reformation of Louis XIV. Apart from this specimen, there is no reference known to any other Montpellier ecu on "new planchet" over the entire period 1690-1705.*

\*700. 1693-N, Reformation piece ("star" on reverse), struck over Ecu with Long Curl, 1648-K; *different*s: "crescent" - mint director; "trefoil" - Antoine I Gautron, Engraver; R4, F/VF  
*No other specimen of this variety yet recorded.*

### Type 10

#### Ecu with Palms

\*701. 1693-N, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1692-M; *different*s: "lion's face" - mint director; "trefoil" - Antoine I Gautron, Engraver; R3, bold VF

702. 1694-N, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1692-M; *df* as lot 701; R3, FINE, harshly cleaned.

### Type 11

#### Ecu with Insignia

\*703. 1701-N, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, Toulouse mint, date obscured; *different*s: "tree" - mint director; "bell" - (?) Jacques Beaudau, Engraver; R3, VF, old polish marks visible under toning.

704. 1702-N, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1694, mint obscured; *df* as lot 703; R4, FINE

### Type 12

#### Ecu with 8 L's, Type II

\*705. 1704-N, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, date and mint obscured, *different*s: "star" - Jean Guillot, Mint Director; "acorn" - engraver; R3, VF, harshly cleaned, flan crack, porous areas.

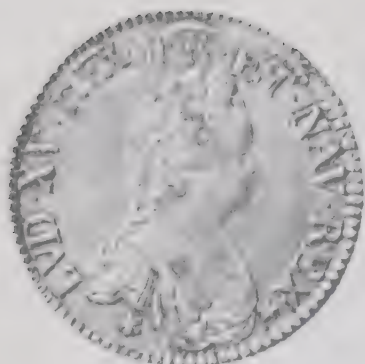
### Type 15

#### Ecu with 3 Crowns

\*706. 1709-N, *different*s: "star" - Jean Guillot, Mint Director; "tower" - Louis I Brodus, Engraver; edge variety: SALVUM; R2, VF/EF

\*707. 1710-N, *df* and edge as lot 706; R3, VF

\*708. 1711-N, *df* and edge as lot 706; R4, VF  
*Only one other specimen of this variety thus far recorded, a piece offered at the Munzen & Medailen Sale, Basel, June 15, 1971, Lot 581.*



711



712



713



715



718



722



728





## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

709. 1716-N, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, Bordeaux mint, date obscured; *different*s: "star" - Jean Guillot, Mint Director; "rose" - engraver; edge variety: SALVUM, variety with "dot" between REX and "star" on obverse; R2, FINE
710. 1716-N, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, date and mint obscured; *df* and edge as lot 709, variety without "dot" between REX and "star" on obverse; R2, VF, holed.
- \*711. 1717-N, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1710-L; *df* and edge as lot 709; R3, VF-EF

### Type 18

#### Ecu of Navarre

- \*712. 1719-N, *different*s: "star" - Jean Guillot, Mint Director; "hat" - engraver; edge variety: SALVUM; R3, F+/VF, moderate adj marks.

### Type 21

#### Ecu with Laurel Wreath

- \*713. 1726-N, *different*s: "hen" - mint director; "crown" - Paul Lubert, Engraver; edge variety: SALVVM; R2, abt EF, portrait slightly tooled.
714. 1727-N, *df* and edge as lot 713; R3, F/F+
- \*715. 1727-N, *different*s: "star" - mint director; "crown" - Paul Lubert, Engraver; edge variety: SALVVM; R3, EF, flan flaw, lt adj marks, rn.
716. 1730-N, *different*s: "chevron" - mint director; "lamp" (?) - Jean Andre Brondes, Engraver; edge variety: SALVVM (half of edge inscription inverted); R4, AG, deep adj marks or vandal marks rev.
717. 1734-N, *df* as lot 716, edge variety: SALVVM; R4, G/VG, planchet flaw.

- \*718. 1735/4-N, *different*s: "chevron" - mint director; "lamp" (?) - Jean Andre Brondes, Engraver - "star" - ?; edge variety: SALVVM; R4, VF, dark, mod adj marks rev. *A five-point "star" appears above the king's head. The significance of this symbol is not known, but it is presumably related in some way to one of the mint officials. A somewhat similar "star" was adopted as a "different" by a mint director who held office at this mint ca. 1727-1729.*

719. 1738-N, *different*s: "anchor" - Andre Angrave, Mint Director; "lamp" (?) - Jean Andre Brondes, Engraver; "star" - ?; edge variety: SALVVM; R3, VG, harshly cleaned, rbs.

### Type 22

#### Ecu with Bandeau

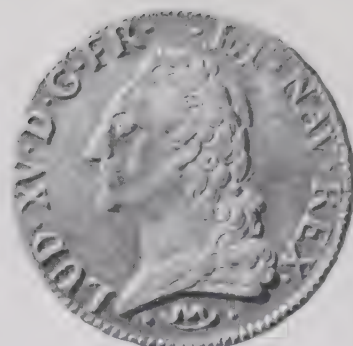
720. 1744-N, *different*s: "anchor" - Andre Angrave, Mint Director; "lamp" (?) - Jean Andrew Brondes, Engraver; edge variety: SALVUM; R4, F/VF, partly clnd.
721. 1747-N, *df* as lot 720; R3, VF, harshly clnd, tarnish spots.
- \*722. 1748/7-N, *df* as lot 720; R3, VF
723. 1748-N, *df* as lot 720; R2, VF
724. 1752/48-N, *df* as lot 720; R4, FINE, harshly clnd, flan flaw.
725. 1753/48-N, *df* as lot 720; R4, VG, harshly clnd, some encrustation. *No other specimen of this variety yet recorded.*
726. 1764-N, *df* as lot 720; R4, F+/VF, flan flaws, rns.
727. 1765-N, *different*s: "anchor" - Andre Angrave, Mint Director; "lamp" (?) - François Brondes, Engraver; R4, G+, holed, deep vandal or adj marks on bust. *François Brondes succeeded Jean Andre Brondes as engraver at Montpellier in March, 1764, retaining the same "different."*
- \*728. 1766/5-N, *different*s: "bow" - Etienne Bernard, Mint Director; "lamp" (?) - François Brondes, Engraver; R4, FINE, hvy rns. *On this and on the following piece, the "bow" is punched over the "anchor" symbol of the previous mint director.*



729



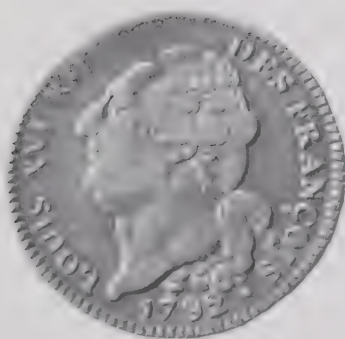
732



734



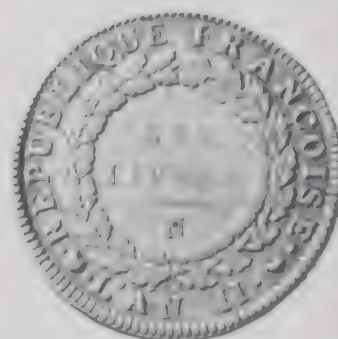
740



744



745



746





\*729. 1766-N, *df* as lot 728; R4, VG  
*Counterstamped and edge milled  
for the Canton of Bern, 40 Bat-  
zen.*

730. 1767-N, *df* as lot 728; R4, VF,  
rb.

731. 1768-N, *df* as lot 728; R4, VF,  
major planchet flaw on edge.

\*732. 1769-N, *different*s: "bow" -  
Etienne Bernard, Mint Direc-  
tor; "tree" - Jean Louis Meiller,  
Engraver; R4, VF  
*Mintmark inverted. Mintmark  
inversion seems to be a charac-  
teristic of the new engraver (see  
notes on pages 69 and 73 of  
THE SILVER CROWNS OF  
FRANCE).*

733. 1770-N, *df* as lot 732, mintmark  
inverted; R4, VF; weak strike,  
planchet flaw.

### Type 23

#### Ecu with Aged Head

\*734. 1771-N, *different*s: "bow" -  
Etienne Bernard, Mint Direc-  
tor; "tree" - Jean Louis Meiller,  
Engraver; mintmark inverted;  
R4, VF

735. 1772-N, *df* as lot 734, mintmark  
inverted; R2, FINE, planchet  
flaws.

736. 1773-N, *df* as lot 734, mintmark  
inverted; R4, F/F+, struck on  
clipped planchet.  
*No other specimen of this variety  
yet recorded.*

737. 1774-N, *df* as lot 734, mintmark  
inverted; R3, VG/F or better,  
struck on warped planchet.

## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

738. 1775-N, *different*s: "bow" -  
Etienne Bernard, Mint Direc-  
tor; "tree" - Jean Louis Meiller,  
Engraver; mintmark not in-  
verted; R3, F/VF  
*The practice of mintmark inver-  
sion was apparently discon-  
tinued shortly after the intro-  
duction of the new design for  
Louis XVI. The variety 1775-N  
with inverted mintmark is  
known, but it occurs much more  
often in the normal manner.*

739. 1776-N, *different*s: "bow" -  
Etienne Bernard, Mint Direc-  
tor; "bomb" - Jean Jacques  
Bargues, Engraver; R4, VG

\*740. 1779-N, *df* as lot 739; R4, VF +

741. 1780-N, *df* as lot 739; R4, VG/  
VG+, clnd, encrustation on  
edge.  
*No other specimen of this variety  
yet recorded.*

742. 1784-N, *df* as lot 739; R4, VF  
*No other specimen of this variety  
yet recorded.*

743. 1790-N, *df* as lot 739; R3, VF

### Type 25

#### Constitutional Ecu

\*744. 1792-N, Second Semester ("dot"  
below U in LOUIS), *different*s:  
"bird" - mint director; "bomb" -  
Jean Jacques Bargues, En-  
graver; R3, abt VF

\*745. 1793-N, *df* as lot 744; R2, VF,  
moderate adj marks.

## FIRST REPUBLIC (1792-1804)

### Type 50

#### 6 Livres with Christian Date

\*746. 1793-N, First Semester (?) - see  
note below, *different*s: "bird" -  
mint director; "bomb" - Jean  
Jacques Bargues, Engraver; R3,  
VF  
*No "secret dot" has yet been ob-  
served on Montpellier ecus of  
this Type that might be con-  
strued as a Semester Mark; the  
known specimens are therefore  
considered First Semester.*



747



748



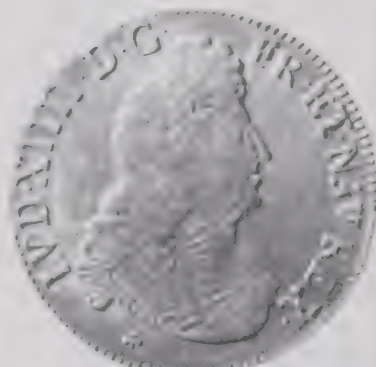
749



750



751



752





mintmark: O

A royal mint was located briefly at Riom ca. 1420, but the history of royal coinage in Auvergne did not effectively begin until 1540. In that year, the mint letter "O" was assigned to a newly established mint at Saint Pourcain. The facility was transferred to Moulens in 1550, and from there to Riom in 1556 where it remained operating intermittently until 1772, retaining throughout that period its original mintmark. (The mint letter "O" is often attributed to Clermont rather than Riom, but Clermont served only temporarily as site of a mint for Henry IV between 1591–1594 while Riom was under control of the League. Both mints employed the mintmark "O" during that period.)

The Riom mint enjoyed only limited success as a hammer mint, and was closed during most of the reign of Louis XIII and the early years of Louis XIV. It was finally equipped with the screw-press and reopened in 1651, but saw only brief service from 1651 to 1653 when it was closed again by unfavorable economic conditions. Ecus were reportedly struck each year from 1651 to 1653, but only the last two varieties are actually known to exist. This mint owns the dubious distinction of having its entire coinage for the year 1652 condemned and ordered withdrawn from circulation, an action taken at Paris in 1658 after an investigation that resulted in two Riom mint officials being sentenced to the galleys for fraudulent practice. A surviving specimen of this episode is featured in the following section (No. 747).

The mint remained idle from 1653 to 1690. It was reactivated in the latter year, but registered only minimal activity during the decade 1690–1700. From 1701 to 1740 ecus appeared fairly regularly, but seldom in substantial number; after 1740, however, issues became extremely irregular and all varieties are very rare. The mint was included among the group closed by the decree of Louis XV in February 1772, but it is reported that all coinage had actually ceased at Riom at least four years previously.

Many Riom ecus of the Reformation era 1694–1717 exhibit a rough, striated surface resulting from dies engraved on unpolished steel. This crude die work occurs so frequently it might almost be regarded as a mint characteristic. Issues of the Ecu with Laurel Wreath (Type 22) at Riom show considerable variation in the treatment of punctuation. It is one of the few mints with reverse punctuation for that type.

Between 1651–1772 ecus of 12 different types were produced at Riom. A total of 21 specimens representing nine different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

- \*747. 1652-O, *different*s: "acorn" - mint director (?); "rose" - engraver (?); R3, F+/VF, tarnish & slightly porous areas. *The coinage issued at Rion in 1652 was condemned and ordered withdrawn from circulation by a decree issued in 1658 (see note by J. Duplessy in "Revue Numismatique," 1968, page 267). It is impossible to determine how strictly the decree was enforced, but as illustrated here, it is certain that some specimens survived.*

### Type 10

#### Ecu with Palms

- \*748. 1694-O, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, date and mint obscured, *different*: "sunburst" - Pierre Rousseau, General-Director of Mints; R4, FINE

- \*749. 1696-O, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, date and mint obscured, *different*: "sunburst" - Pierre Rousseau, General-Director of Mints; R4, FINE, cleaned.  
*ex G. Hirsch Sale, Munich, April 8, 1964, Lot 1424. No other specimen of this variety thus far reported.*

### Type 11

#### Ecu with Insignia

- \*750. 1701-O, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, date and mint obscured, *different*s: "flower bud" - mint director; "trefoil" - engraver; R4, F-VF, lightly cleaned.
- \*751. 1702-O, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, date and mint obscured, *df* as lot 750; R3, VF

### Type 12

#### Ecu with 8 L's, Type II

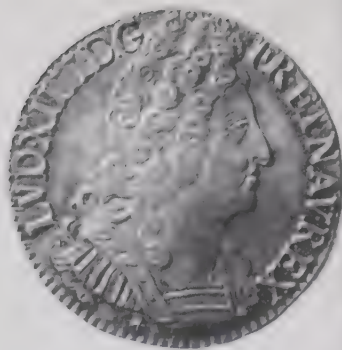
- \*752. 1704-O, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, date and mint obscured, *different*: "trefoil" - engraver; R3, VF, ltly toned over old polish marks.



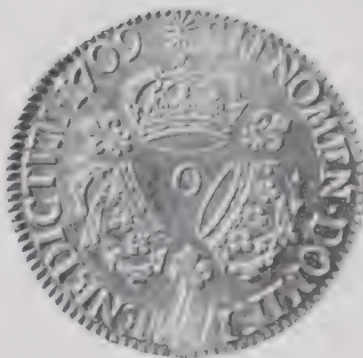
753



754



755



756



757



758



760







767



### Type 15

#### Ecu with 3 Crowns

- \*753. 1709-O, *different*: "trefoil" - Engraver; edge variety: SALVUM; obv legend: LVD XIII D G without punctuation; R4, bold VF-EF
- \*754. 1709-O, *different*: "trefoil" - engraver, edge variety: SALVUM; obv legend: LVD XIII D G with punctuation as shown; R4, VF+/EF, some original luster.
- \*755. 1710-O, *different*s: "lozenge" (?) - mint director; "trefoil" - engraver; edge variety: SALVUM; R2, VF-EF  
*ex. Wayte Raymond Collection. This is the specimen Raymond used to illustrate the Ecu with 3 Crowns in THE SILVER ECUS OF FRANCE, New York, 1940.*

## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*756. 1716-O, struck on new planchet (no "rose" below the bust), *different*s: "lozenge" (?) - mint director; "trefoil" - engraver; edge variety: SALVUM; R4, VF, lt adj marks & flaw on face.  
*No other "new planchet" specimen known from this mint for any of the Reformations between 1690-1723.*
- \*757. 1717-O, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, Bayonne mint, date obscured, *different*s: "rose" - mint director; "trefoil" - Engraver; edge variety: SALVUM; R4, VF  
*In common with the practice followed at several other mints during this Reformation, the Riom Mint Director adopted a special "different" for overstruck coins (the "rose") in place of his usual mark, the "lozenge."*

### Type 20

#### Ecu with 8 L's

- \*758. 1725-O, *different*s: "leaf" - J. F. Coste Dumesnil, Mint Director; "trefoil" - Jean Villa, Engraver; edge variety: SALVUM; R3, lovely XF/AU, rn, ltly toned with some original luster.

### Type 21

#### Ecu with Laurel Wreath

- 759. 1726-O, *different*s: "leaf" - J. F. Coste Dumesnil, Mint Director; "trefoil" - Jean Villa, Engraver; edge variety: SALVUM; R2, VG
- \*760. 1728-O, *df* and edge as lot 759; R3, abt EF, porous areas.
- 761. 1730-O, *df* and edge as lot 759; R3, G/VG
- 762. 1732-O, *df* and edge as lot 759; R4, VG, planchet flaw.
- 763. 1733/2-O, *df* and edge as lot 759; R4, FINE, planchet flaw rev center.
- 764. 1733-O, *df* and edge as lot 759; R4, F+/VF, planchet flaw, rns, shallow digs.
- 765. 1740-O, *df* and edge as lot 759; R4, VG  
*Only one other specimen of this variety thus far reported.*

### Type 22

#### Ecu with Bandeau

- 766. 1747-O, *different*s: "leaf" - J. F. Coste Dumesnil, Mint Director; "trefoil" - Jean Dapsol, Engraver; R4, VG
- \*767. 1762-O, *df* as lot 766; R4, F/F+, rns.  
*No other specimen of this variety yet recorded.*



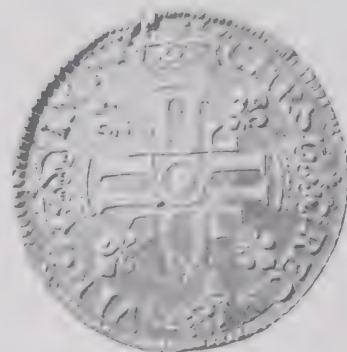
768



769



770



771



772



773





mintmark: P

Dijon appears on the list of royal French mints beginning in 1390. In 1540 it was assigned the mint letter "P" which was retained throughout its subsequent history. The screw-press was introduced in 1651 and ecus appeared in 1652 and 1653. Shortly afterward, the mint was suspended and remained idle until 1690.

Reopened for the First Reformation of Louis XIV, the mint sustained a moderate activity until about 1740, then fell into eclipse that lasted until the mint finally closed by royal decree in 1772. Ecus were produced fairly regularly from 1690–1740, sometimes in substantial numbers; but after 1740 only a few very rare issues are known. Only three varieties of the Ecu with Bandeau have been reported thus far, and only a single specimen of the Ecu with Aged Head (Type 23) – see No. 787 below.

This mint is noted for two unusual features adopted after reopening in 1690. In contrast to the form of the king's cipher employed at all other mints (XIII), the Dijon engraver adopted the form XIV. This form was used at Dijon for all issues of both the First and Second Reformations, from 1690 to 1700. For later issues, the mint reverted to the orthodox form.

The second unusual feature at Dijon was the use of the letter "U" in place of the vowel "V" from 1690 to 1709 (LUD and BENEDICTUM). In 1720 this usage became adopted generally throughout the French mint system, but it remains a mystery why the Dijon mint was authorized to introduce it so long in advance.

Between 1651–1772 ecus of 13 different types were produced at Dijon. A total of 20 specimens representing 11 different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

- \*768. 1652-P, *differents*: "fleur de lis" - (?) mint director; "trefoil" - (?) Guillaume I Desvarennes, Engraver; R3, AU
- \*769. 1653-P, *df* as lot 768; R4, F+/VF, harshly clnd and polished, tarnish spots.

### Type 9

#### Ecu with 8 L's, Type I

- \*770. 1691-P, Reformation piece ("star" on reverse), struck over Ecu with Long Curl, 1649-8; *differents*: "sunburst" - Pierre Rousseau, General-Director of Mints; "hunting horn" - Simon Roger, Engraver; edge variety: SALVUM; R3, VF, planchet flaw.  
*The form LUD instead of LVD, and the royal cipher XIV instead of XIII are found only on the coins of Dijon during this Reformation (see note on page 31 of THE SILVER CROWNS OF FRANCE). The edge spelling SALVUM instead of SALVVM is also peculiar to this mint at this time.*

### Type 10

#### Ecu with Palms

- \*771. 1693-P, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, date and mint obscured, *differents*: "lance" - mint director; "hunting horn" - Simon Roger, Engraver; R3, VF, clnd, dark spots. *The legends peculiar to the Dijon mint are obscured on this*

## 771. Continued

*specimen by the overstriking (see note on page 34 of THE SILVER CROWNS OF FRANCE). The edge on this piece reads SALVVM, evidently the inscription applied at another mint during the previous Reformation.*

- \*772. 1694-P, Reformation piece ("crescent" at top of reverse), undertype totally obscured, *df* as lot 771; R3, VF, die break obverse, clnd.  
*Obverse legend: LUD XIV etc.; reverse legend BENEDICTUM; see note on page 34 of THE SILVER CROWNS OF FRANCE.*

### Type 11

#### Ecu with Insignia

- \*773. 1702-P, Reformation piece ("trefoil" at top of reverse), undertype totally obscured, *differents*: "hunting horn" - Simon Roger, Engraver; R3, FINE  
*Obverse legend LUD XIII etc.; reverse BENEDICTUM; see note on page 38 of THE SILVER CROWNS OF FRANCE.*

### Type 12

#### Ecu with 8 L's, Type II

- 774. 1704-P, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, 1702-D; *differents*: "hunting horn" - Simon Roger, Engraver; R4, VG/F, crude overstrike, possible shaved edge.  
*Obverse legend LUD XIII etc.; reverse BENEDICTUM; see note on page 42 of THE SILVER CROWNS OF FRANCE.*



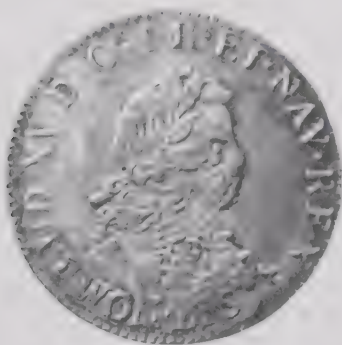
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776



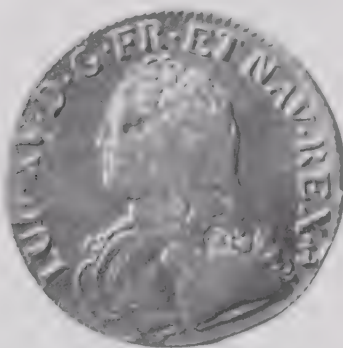
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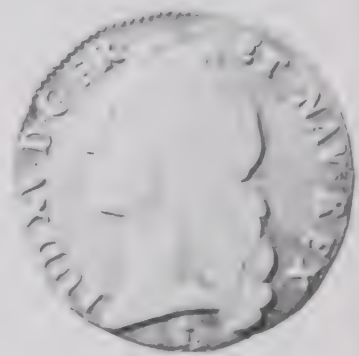
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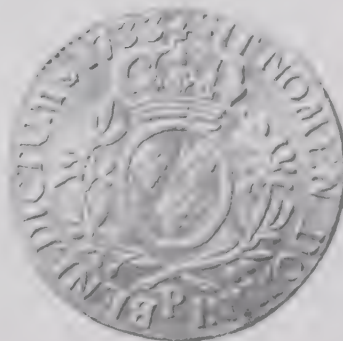
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784



786







787



- \*775. 1705-P, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, date and mint obscured, *differe*nts: "hunting horn" - Simon Roger, Engraver; R4, F+/VF, artificially toned.

*Legends as preceding. ex H.M.F. Schulman Sale, New York City, May 20, 1954, Lot 955. One other ecu of this variety has been recorded, a "new planchet" specimen catalogued by H. Kricheldorf, Stuttgart Sale April 5, 1976, Lot 570.*

### Type 15

#### Ecu with 3 Crowns

- \*776. 1713-P, *differe*nts: "dagger" (?) - mint director; "hunting horn" - Simon Roger, Engraver; edge variety: SALVUM; R3, bold EF, some original luster.

## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*777. 1716-P, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, Paris mint, date obscured, *differe*nts: "dove" - mint director; "hunting horn" - Simon Roger, Engraver; edge variety: SALVUM; R3, EF

### Type 19

#### Ecu of France

- \*778. 1722-P, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-A; *differe*nts: "tree" - Louis Verdet, Mint Director; "hunting horn" - Simon Roger, Engraver; edge variety: SALVUM; R4, abt VF, crude overstrike, hvy polish marks.  
*No other specimen of this variety yet recorded.*

### Type 21

#### Ecu with Laurel Wreath

- \*779. 1726-P, *differe*nts: "tree" - Louis Verdet, Mint Director; "hunting horn" - Simon Roger, Engraver; edge variety: SALVUM; R2, UNC, fully struck.

780. 1727-P, *df* and edge as lot 779; R3, FINE, die break, tarnish.

781. 1729-P, *differe*nts: "anchor" - mint director; "hunting horn" - Simon Roger, Engraver; R4, VG, planchet striation obv, tarnish rev.

*No other specimen of this variety yet recorded.*

782. 1730-P, *df* as lot 781; R4, VG/G+

783. 1732-P, *df* as lot 781; R3, VG

- \*784. 1733-P, *df* as lot 781; R4, FINE, clnd.

*No other specimen of this variety yet recorded.*

785. 1738-P, *df* as lot 781; R4, AG, hvy striation, flan flaws.

*No other specimen of this variety yet recorded.*

### Type 22

#### Ecu with Bandeau

- \*786. 1760-P, *differe*nts: "anchor" - mint director; "ampoule" (?) - engraver; R3, VG

### Type 23

#### Ecu with Aged Head

- \*787. 1772-P, *differe*nts: "torch" - mint director; "triangle" - engraver; R4, VF

*No other specimen of this variety yet recorded.*



788



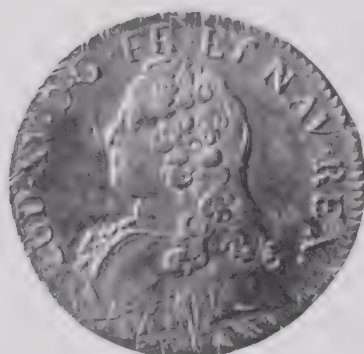
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790



791



794





## mintmark: Q

Perpignan passed into French possession in 1642 when the ancient County of Roussillon, of which Perpignan was the capital, was occupied during the wars of Louis XIII. The territory was formally ceded by Spain in the Treaty of the Pyrenees, 1659.

During the French occupation 1642–1659, a local mint continued to operate in Perpignan, but it produced no coinage on the regular French standard. This operation ceased when the province was annexed to France.

In 1710 a royal ordinance directed that the former mint at Narbonne (closed since 1653) be removed to Perpignan and reopened using the old Narbonne mintmark, the letter "Q". The earliest coins known from the new mint date from 1711, and the first ecus appeared in 1712, represented by a very rare issue of the ecu with three Crowns, Type 15.

The mint remained in continuous operation until the Revolution, with an almost unbroken sequence of ecus dating from 1770's and 1780's however, the mint entered a period of relative prosperity in company with the other mints along the Spanish border. The beginning of the Revolution restricted activity once more and it remains doubtful that the Constitutional Ecu or the succeeding Republican Six Livre issues were produced at this mint.

Almost from its founding, the standard of engraving at Perpignan exhibited glaring deficiencies that remained a characteristic of the mint throughout its history. It was one of only two mints to employ the bizarre spelling NAU in place of NAV on issues of Type 19 (see No. 791 below), and it is known also for several spectacular engraving blunders that found their way into circulation: the ecu of 1733-Q and 1734-Q with NVA in place of NAV (see No. 798 below); the ecu 1774-Q with legend LUD XV D G FX (see Note and illustration on page 72 of THE SILVER CROWNS OF FRANCE); the ecu 1786-Q with the king titled as LUD XI instead of LUD XVI (see No. 828 below). Additional evidence of disorder is seen in the peculiarly asymmetric arrangement of the legend on many of the dies cut for Louis XVI. It is perhaps not without reason that at least seven changes of engravers are recorded at this mint between 1770–1788.

The Puig Museum Collection at Perpignan is probably the most comprehensive collection of the coins of Perpignan existing. It contains 18 varieties of the ecus struck at this mint.

From 1711–1794 ecus of nine different types were produced at Perpignan (possibly one other). A total of 46 specimens representing seven different types are included in the following section of this sale.

## LOUIS XV (1715-1774)

## Type 17

## Ecu Vertugadin

- \*788. 1716-Q, struck on new planchet (no "rose" below the bust); *df*: "cockle" - Christophe Bourdeau, Mint Director; "bee" - engraver; edge variety: SALVUM, R3, VF, obv dark.
- \*789. 1718-Q, struck on new planchet (no "rose" below the bust); *df*: "cockle" - Christophe Bourdeau, Mint Director; "flaming heart" - Pierre Daquinot, Engraver; edge variety: SALVUM, R4, EF, small planchet flaws, lt rbs.

## Type 18

## Ecu of Navarre

- \*790. 1718-Q, *df*: "cockle" - Christophe Bourdeau, Mint Director; "flaming heart" - Pierre Daquinot, Engraver; edge variety: SALVUM, R2, EF

## Type 19

## Ecu of France

- \*791. 1721-Q, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-N; *df*: "cockle" - Christophe Bourdeau, Mint Director; "star" - (?) Jean Jacques Pouzeau, Engraver; edge variety: SALVUM, R4, FINE, rn.

*No other specimen of this variety yet recorded. This is the very rare aberrant obverse legend LUD XV D G FR ET NAU REX, known only for the mints at Toulouse and Perpignan (see note on page 60 of THE SILVER CROWNS OF FRANCE). The Toulouse counterpart of this unusual issue is listed above, Lot 646.*

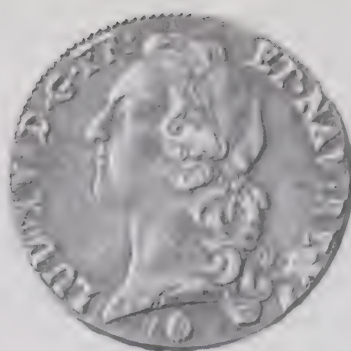
## Type 21

## Ecu with Laurel Wreath

- 792. 1726-Q, *df*: "cockle" - mint director; "hat" - Louis II Brodus, Engraver; R3, VG, flan flaw, corr spot with scs, rn.
- 793. 1728-Q, *df* as lot 792, edge variety: SALVUM, R4, VG, spotty toning and tarnish, corr.
- \*794. 1729-Q, *df* and edge as lot 793, R4, EF, hvy adj marks, ltly clnd.



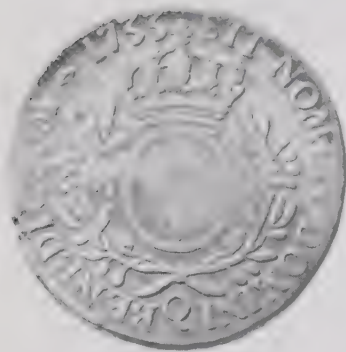
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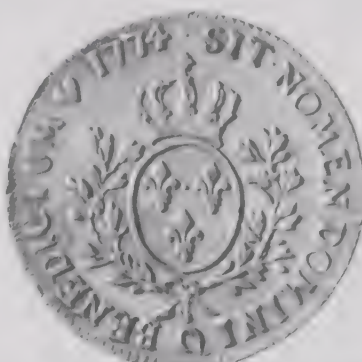
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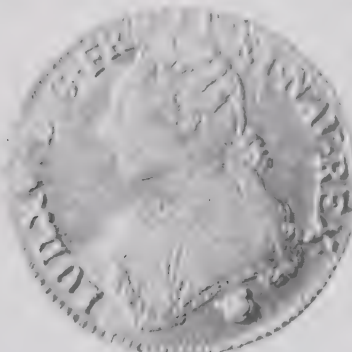
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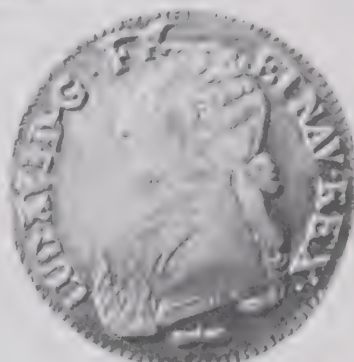
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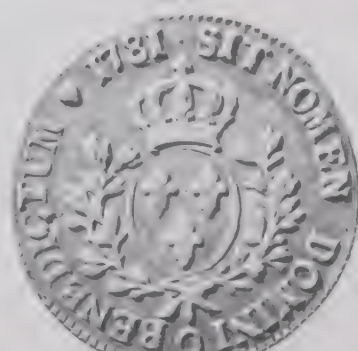
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795. 1730-Q, *df* and edge as lot 793, R4, VG-F, rns, lt tarnish.
796. 1731-Q, *df* and edge as lot 793, R4, VG, rns.  
*No other specimen of this variety yet recorded.*
797. 1733-Q, *df* and edge as lot 793, normal obverse inscription, R4, GOOD

\*798. 1733-Q, *df* and edge as lot 793, R4, abt VG, rns.  
*This specimen exhibits the blundered obverse inscription ending . . . ET NVA REX described and illustrated on page 66 of THE SILVER CROWNS OF FRANCE. There is no other example of this variety known at present. However, it has recently been discovered that this bungled obverse also exists paired with a reverse die of 1734-Q. Since the die was put into service on repeated occasions overlapping two successive years, it seems unlikely that the blunder ever came to the attention of the local officials.*

799. 1740-Q, *df* as lot 793, R4, VG  
*No other specimen of this variety yet recorded.*

## Type 22

### Ecu with Bandeau

800. 1745-Q, *df*: "cockle" - mint director; "dove" - Claude Philippe Barthelemy, Engraver; R4, VG, hvy adj marks.  
*No other specimen of this variety yet recorded.*
801. 1747-Q, *df* as lot 800, R4, G-VG, clnd.
802. 1754-Q, *df* as lot 800, R4, VF, clnd & polished, now ltly toned, slightly porous.
803. 1755-Q, *df* as lot 800, R3, VF, lt scs rev edge.
- \*804. 1757-Q, *df* as lot 800, R4, EF-AU, moderate adj marks.
805. 1763-Q, *df* as lot 800, R4, VG, porous area.

806. 1764-Q, *df* as lot 800, R4, VG, mod adj marks.
807. 1766/5-Q, *df* as lot 800, R4, FINE, planchet striation, rns & rbs.
808. 1768-Q, *df* as lot 800, R4, VG-F
809. 1769-Q, *df* as lot 800, R4, FINE, clnd.

## Type 23

### Ecu with Aged Head

- \*810. 1771-Q, *df*: "triangle in a circle" - mint director; "dove" - Claude Philippe Barthelemy, Engraver; R3, FINE
811. 1773-Q, *df*: "triangle in a circle" - mint director; "heart" - Nicolas Vial, Engraver; R2, VG, rn.
- \*812. 1774-Q, *df* as lot 811, R2, VF, portrait tooled.

## LOUIS XVI (1774-1793)

## Type 24

### Royal Ecu

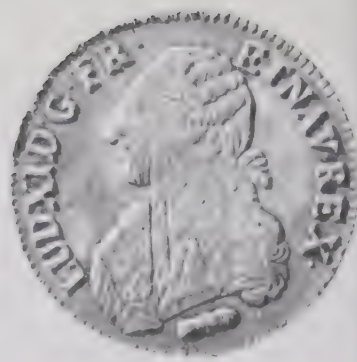
- \*813. 1775/4-Q, *df*: "triangle in a circle" - mint director; "heart" - Nicolas Vial, Engraver; R2, VF
814. 1775-Q, *df* as lot 813, R2, FINE
815. 1776-Q, *df* as lot 813, R2, VF
816. 1777-Q, *df* as lot 813, R3, VF, rn.
- \*817. 1777-Q, *df*: "bomb" - P. E. Bezombes, Mint Director; "heart" - Nicolas Vial, Engraver; R3, FINE, clnd, mod adj marks.
818. 1778-Q, *df* as lot 817, R3, VG
819. 1779-Q, *df* as lot 817, R3, FINE, harshly clnd, scs and porous areas.
- \*820. 1781-Q, *df*: "cannon" - mint director; "heart" - Nicolas Vial, Engraver; R2, F-VF, planchet flaw.
821. 1781-Q, *df*: "cannon" - mint director; "mortar" - François Llach, Engraver; R2, FINE, tarnish spots.
822. 1782-Q, *df* as lot 821, R2, VG-F
823. 1783-Q, *df* as lot 821, R2, F-VF, clnd, sc obv.



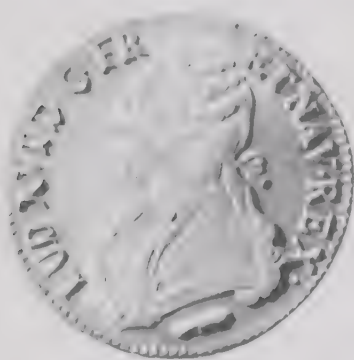
824



826



828



832



- \*824. 1784-Q, *df* as lot 821, R2, VF
- 825. 1785-Q, *df* as lot 821, R2, abt VF/VF, mod adj marks, rn.
- \*826. 1785-Q, *df*: "cannon" - mint director; "bomb" - engraver, R2, VF/EF
- 827. 1786-Q, *df* as lot 826, normal obverse inscription beginning LUD XVI D G FR, R2, VF

\*828. 1786-Q, *df* as lot 826, R3, EF, hvy adj marks obv, worn die reverse center.  
A specimen of extraordinary historical interest, with blundered obverse inscription LUD XI D G FR etc. These ecus were condemned and ordered withdrawn from circu-

#### 828. Continued

lation by a decree issued in August, 1786 (see note and illustration on page 76 of THE SILVER CROWNS OF FRANCE). Possibly four or five surviving examples known at present.

- 829. 1787-Q, *df* as lot 826, R2, F+/VF
- 830. 1787-Q, *df*: "cannon" - mint director; "ball" - engraver; R2, VF
- 831. 1788-Q, *df* as lot 830, R2, VF/VF+, rn.
- \*832. 1789-Q, *df* as lot 830, R1, UNC
- 833. 1790-Q, *df* as lot 830, R3, FINE, harshly clnd, porous areas, rim cut.



mintmark: R

Although Orleans was a center of mint activity in the Middle Ages, it did not play a significant role in modern French monetary affairs until 1718 with the establishment of a royal mint equipped with the screw-press. The mint letter "R" previously associated with the mint at Villeneuve St. Andre les Avignon (closed since 1662) was reassigned to Orleans where it was retained until the mint closed during the Revolutionary era.

Ecus were struck regularly from the start, but did not appear in substantial quantity until late in the reign of Louis XV. A period of decline followed (1770–1782) during which only a few rare ecus were produced, but this was in turn followed by the mint's most productive era, the last ten years of the reign of Louis XVI. The coinage of silver ended abruptly early in 1793, evidenced by the fact that although the Constitutional Ecu 1793-R is one of the most abundant varieties from this mint, no Republican Six Livre piece (Type 50) is known of that date.

Between 1718–1794 ecus of eight different types were produced at Orleans. A total of 27 specimens representing four different types are included in the following section of this sale.



### LOUIS XV (1715-1774)

#### Type 21

##### Ecu with Laurel Wreath

834. 1726-R, *df*: "battle axe" - Guillaume Benoist, Mint Director; "lion's head" - Jean Louis Guiquero, Engraver; edge variety: SALVUM, R2, VG, clnd, scs.
- \*835. 1728-R, *df* and edge as lot 834, R3, VF, left obv field tooled.
836. 1733-R, *df* and edge as lot 834, R4, FINE, tarnish spots.  
*No other specimen of this variety yet recorded.*
837. 1735-R, *df* as lot 834, R4, GOOD
838. 1736-R, R4, abt VG  
*Only one other specimen of this variety thus far reported.*

#### Type 22

##### Ecu with Bandeau

839. 1742/1-R, *df*: "star" - mint director; "lion's head" - Marc Amy Guiquero, Engraver; R4, FINE  
*ex Ath Hoard (see "Revue Belge de Numismatique," 1967). No other specimen of this variety yet recorded.*



840



841



851



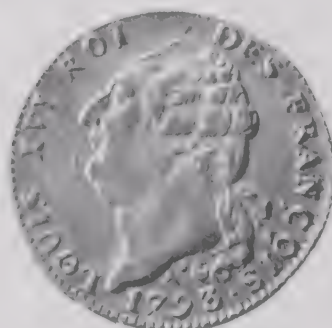
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859



860





- \*840. 1748-R, *df*: "star" - mint director; "lion's head" - Marc Amy Guiquero, Engraver; "acorn" - ?, R4, FINE, tarnish, rbs.

*In addition to the "star" symbol of the mint director there is an "acorn" on the obverse following the word REX. Occurrence of an extra different at this late date has no known parallel at any other mint. While its significance is unknown, it presumably relates to one of the mint officials; it may mark a temporary change in one of the offices, such as the appointment of a proxy for the mint director.*

*This specimen ex John Quincy Adams Collection, Sale by Stack's, New York City, Sept. 17, 1971, Lot 722. Only one other specimen of this variety thus far reported.*

- \*841. 1756-R, *df*: "running dog" - J. B. Arnaud le Jeune, Mint Director; "lion's head" - Marc Amy Guiquero, Engraver; R3, VF+
842. 1759-R, *df* as lot 841, ex Ath Hoard, R2, VF
843. 1761-R, *df* as lot 841, R2, abt EF
844. 1762-R, *df* as lot 841, R4, VF, rbs.
845. 1763-R, *df* as lot 841, R1, abt VF
846. 1764-R, *df* as lot 841, R2, abt EF
847. 1765-R, *df* lot 841, R3, nice FINE
848. 1766-R, *df* as lot 841, R4, VF
849. 1767-R, *df* as lot 841, R2, abt VF, harshly clnd, flan flaw.
850. 1768/7-R, *df* as lot 841, R4, VF, rn.

## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

- \*851. 1780-R, *df*: "walking dog" - mint director; "lion's head" Mark Amy Guiquero, Engraver; R4, FINE
852. 1784-R, *df*: "running dog" - mint director; "star" - Joseph Amy Guiquero, Engraver; R2, VF, hvy adj marks obv, some original luster rev.
853. 1785-R, *df* as lot 852, R1, F-VF
854. 1786-R, *df* as lot 852, R3, EF, encrustation spots, flan flaw.
- \*855. 1787-R, *df* as lot 852, R2, EF
- \*856. 1789-R, *df*: "triangle" - L. E. Petit-Bois, Mint Director; "star" - Joseph Amy Guiquero, Engraver; R2, VF-EF  
*This variety has standard obverse punctuation (with "dot" between NAV and REX) and the engraver's different is a large "star."*
857. 1789-R, *df* as lot 856, R2, VF, planchet flaws.  
*This variety is without a "dot" between NAV and REX and the engraver's different is a small "star."*
858. 1790-R, *df* as lot 857, normal obverse punctuation, R3, VF, tiny edge cut.

### Type 25

#### Constitutional Ecu

- \*859. 1792-R, First Semester (no "dot" below U in LOUIS), *df*: "compass" - mint director; "star" - Joseph Amy Guiquero, Engraver; R2, VF
- \*860. 1793-R, *df* as lot 859, R2, EF

mintmark: S

Reims was the site of feudal mint serving a long line of Archbishops from early in the Middle Ages. It came under royal control in the fourteenth century and was suppressed in favor of the rival mint at Troyes, which remained the sole mint in the Champagne until the reign of Louis XIV.

In April, 1679 a royal decree directed that the mint at Troyes, closed since 1656, be removed to Reims as its new permanent location and be opened for the coinage revival then under way. Owing to delays, the first coins were not struck at Reims until September, 1680. The mint letter "S", used at Troyes since 1540, was also transferred to Reims where it was employed until the end of its service.

Several rare issues of the Parliamentary Ecu (Type 6) were struck beginning in 1680. These issues exhibit a secret "dot" below the leg of an R in the obverse legend (FR or REX), obviously intended to signify "Reims" (see No. 861 following). The mint was suspended in May, 1684, remaining idle until it was reopened in 1690 for the First Reformation of Louis XIV.

Apart from a short suspension from 1706–1709, the mint remained in operation from 1690 until it was closed in 1773 by a decree of Louis XV. The mint made an important contribution to the various reforms and recoinages between 1690–1718, but then fell into a decline that lasted until the mint finally closed. After 1740 ecus were struck only intermittently and in small volume. All varieties of the Ecu with Bandeau are rare, and only one or two specimens of the Ecu with Aged Head are known to exist.

The history of the Reims mint was sketched in an article by Pierre Prieur in the REVUE NUMISMATIQUE for 1950 (*Contribution à l'Etude de la Monnaie de Reims*). Mr. Prieur's work provided the names of most of the Reims mint officials listed in the present catalogue. A feature of particular interest to the collector are the mintage statistics recovered by Mr. Prieur. Although incomplete, they furnish useful insight into the pattern of activity at this mint.

Between 1680-1773 ecus of 13 different types were produced at Reims. A total of 32 specimens representing 12 different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

## Type 6

### Ecu with First Parliamentary Bust

- \*861. 1681-S, *df*: "dove with holy oil phial" - Cezar Maniquet, Mint Director; "cock" - Claude Hardy, Engraver; R4, UNC  
*ex H.M.F. Schulman Sale, New York City, Sept. 21, 1956, Lot 656.*

## Type 9

Ecu with 8 L's, Type I

- \*862. 1690-S, Reformation piece ("star" on reverse), undertype totally obscured; *df*: "trefoil" - Jean Hindret, Mint Director; "flower" Pierre de la Haye, Engraver; R2, VF, cld.
863. 1692-S, Reformation piece ("star" on reverse), undertype totally obscured; *df* as lot 862, R4, F-VF, obv and rev field tooled.







864



865



867



### Type 10 Ecu with Palms

- \*864. 1693-S, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1690, mint obscured; df: "trefoil" - Jean Hindret, Mint Director; R3, AU, slightly porous, planchet flaw.

*Variety without "dot" after REX and without "dots" flanking "crescent" on reverse. The reverse die is weakly engraved and somewhat corroded. A number of specimens of this variety reverse have appeared in the past ten years, all in virtually mint state. They doubtlessly trace to a common origin, evidently a small hoard of newly-struck pieces deposited shortly after issue.*

- \*865. 1693-S, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, date and mint obscured; df: "trefoil" - Jean Hindret, Mint Director; R3, EF, artificially toned, weak strike.

*Variety with "dot" after REX and with "dots" flanking "crescent" at top of reverse.*

866. 1694-S, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1690-D; df: "trefoil" - Jean Hindret, Mint Director; R3, F-VF, clnd.

- \*867. 1695-S, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1691-B; df: "trefoil" - Jean Hindret, Mint Director; R4, EF, planchet flaw.

*ex H.M.F. Schulman Sale, New York City, Nov. 18, 1965, Lot 1247. Only one other specimen of this variety thus far recorded.*

868. 1696-S, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1691-B; df: "acorn" - Jacques Lagaille, Mint Director; R4, FINE, clnd.

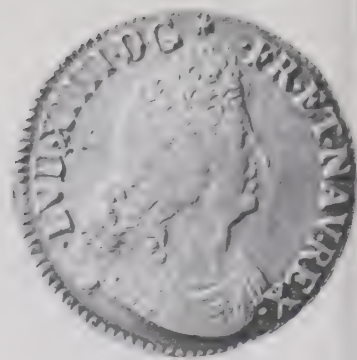
*ex G. Hirsch Sale, Munich, March 8, 1971, Lot 2225. No other specimen of this variety yet reported.*



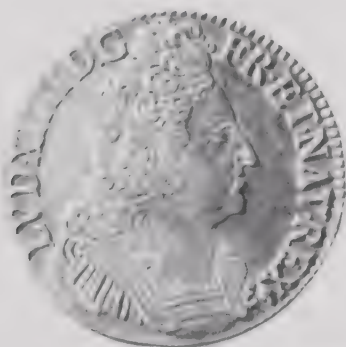
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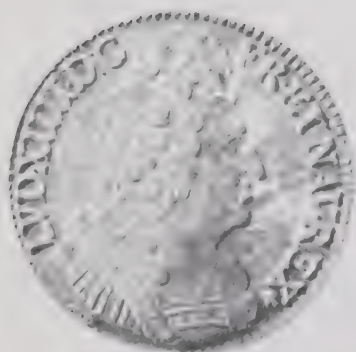
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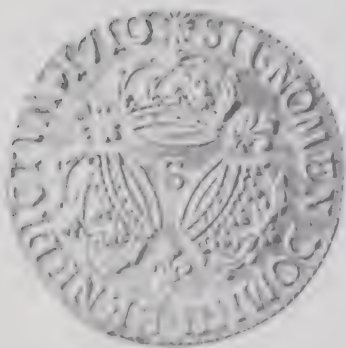
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876





**Type 11**  
**Ecu with Insignia**

- \*869. 1701-S, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, date and mint obscured; *df*: "acorn" - Jacques Lagaille, Mint Director; R4, VF

**Type 12**  
**Ecu with 8 L's, Type II**

- \*870. 1704-S, Reformation piece ("scallop" at top of reverse), undertype totally obscured, *df*: "diamond" - Pierre de la Haye, Engraver; R4, VF-EF
- \*871. 1705-S, struck on new planchet (no "scallop" at top of reverse); *df*: "acorn" - Jacques Lagaille, Mint Director; R4, VF  
*ex G. Hirsch Sale, Munich, Feb. 8, 1972, Lot 404. Only one other specimen of this variety thus far reported. Prieur records coinage of 15,750 ecus on "new planchet" at Reims in 1705.*

**Type 15**  
**Ecu with 3 Crowns**

- \*872. 1709-S, *df*: "acorn" - Jacques Lagaille, Mint Director; "diamond" - Pierre de la Haye, Engraver; edge variety: SALVUM, R2, VF
- \*873. 1710-S, *df* and edge as lot 872, R2, EF, pitted areas.
- \*874. 1711-S, *df* and edge as lot 872, R3, VF, rev legend weak.

**LOUIS XV (1715-1774)**

**Type 17**  
**Ecu Vertugadin**

- \*875. 1716-S, Reformation piece (see note below), struck over Type 15 Ecu with 3 Crowns, 1709-A; *df*: "acorn" - Louis Lagaille, Mint Director; "diamond" - Pierre de la Haye, Engraver; edge variety: SALVUM, R3, EF, dark.  
*Although this piece lacks the prescribed "reformation" mark (a "rose" below the bust), it is unquestionably an overstrike. Overstriking with an obverse die intended only for "new planchet" coinage was an extremely rare event owing to strict regulations imposed to prevent such an occurrence.*

**Type 18**  
**Ecu of Navarre**

- \*876. 1718-S, *df*: "acorn" - Louis Lagaille, Mint Director; "diamond" - Pierre de la Haye, Engraver; edge variety: SALVUM, R2, EF, moderate adj marks on portrait.

**Type 19**  
**Ecu of France**

- \*877. 1723/2-S, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-V; *df*: "acorn" - Louis Lagaille, Mint Director; "ermine" - Louis Guiquero, Engraver; R4, FINE  
*This piece is from the Ath Hoard, (see Revue Belge de Numismatique, 1967) where it is erroneously attributed to the Paris mint. No other specimen of this type minted at Reims is known or reported to exist, although records cited by P. Prieur ("Contribution a l'Etude de la Monnaie de Reims 1679-1773," Revue Numismatique, 1950) indicate that the Type 19 ecu was struck at Reims every year from 1720 to 1724.*

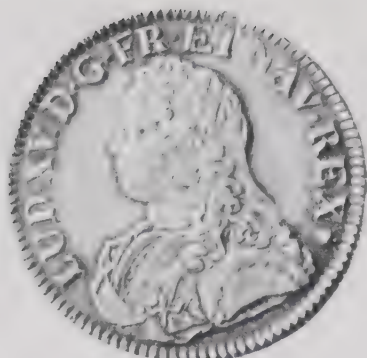


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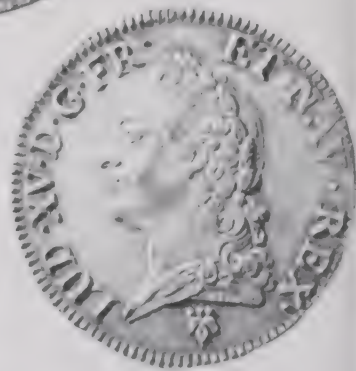
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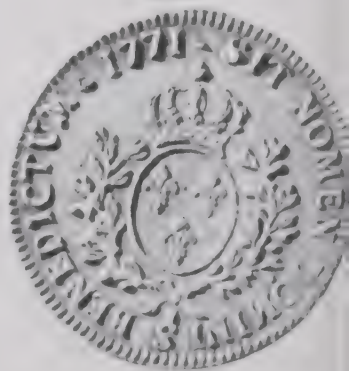
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892





## Type 21

### Ecu with Laurel Wreath

- \*878. 1726-S, *df*: "acorn" - François Lagaille, Mint Director; "ermine" - Louis Guiquero, Engraver; edge variety: SALVUM, R4, FINE, obv field tooled, planchet flaw.  
*Ecus dated 1726 bearing Guiquero's different are extremely rare because he was replaced as engraver very early in the year by Alexis Etienne Rousselet. At this writing, this is the only reported specimen of this type with the "ermine" symbol.*
- 879. 1726-S, *df*: "acorn" - François Lagaille, Mint Director; "pear" - Alexis Etienne Rousselet, Engraver; edge variety: SALVUM, R3, abt VG, clnd.
- 880. 1727-S, *df* and edge as lot 879, R3, F+/VF, porous areas.
- 881. 1728-S, *df* and edge as lot 879, R4, VG, hvy adj marks rev.
- \*882. 1729-S, *df* and edge as lot 879, R3, EF, moderate adj marks.
- 883. 1730-S, *df* and edge as lot 879, R3, VG
- 884. 1731/0-S, *df* and edge as lot 879, R4, VG-F, clnd, encrustation spots.
- 885. 1733/2-S, *df* and edge as lot 879, R4, VG-F, legends weak.
- 886. 1736-S, *df* and edge as lot 879, R4, abt VG, rb, spotty toning.  
*No other specimen of this variety yet recorded.*

## Type 22

### Ecu with Bandeau

- \*887. 1742-S, *df*: "key" - Pierre Etienne Clay de Coincy, Mint Director; "pear" - Alexis Etienne Rousselet, Engraver; R4, FINE, minor planchet flaw.  
*Not previously published. No other specimen of this variety yet recorded.*
- \*888. 1743-S, *df* as lot 887, R4, FINE  
*Clay de Coincy was replaced as mint director by Jean Baptiste Cliquot on Aug. 20, 1743. P. Prieur records a mintage of 10,328 ecus by de Coincy in 1743.*
- \*889. 1745-S, *df*: "corn poppy" - Jean Baptiste Cliquot, Mint Director; "pear" - Alexis Etienne Rousselet, Engraver; R3, VF, rn, small flan flaw.
- 890. 1754/49-S, *df* as lot 889, R4, VG, rns.  
*No other specimen of this variety yet recorded.*
- \*891. 1760-S, *df* as lot 889, R4, VF, lt sc.  
*No other specimen of this variety yet recorded.*

## Type 23

### Ecu with Aged Head

- \*892. 1771-S, *df*: "corn poppy" - Jean Baptiste Cliquot, Mint Director; "bird" - Jerome Savoye, Engraver; R4, UNC, fully struck, lt adj marks.  
*ex B. A. Seaby, London, List June 1955, No. C889b. No other specimen of this variety yet reported.*

## mintmark: T

The chief port city of Brittany, Nantes was the site of a Breton mint from early medieval times. With the union of Brittany to the French crown in 1491, Nantes was incorporated into the royal mint system and maintained a high level of activity during the next hundred and fifty years. In 1551 the mint letter "T" was assigned to Nantes and retained until the mint was finally closed in 1835.

The mint was converted to the screw-press shortly after hammer minting was officially abolished in 1646. Ecus appeared in 1647 and followed almost every year until 1653; however, silver coinage from 1654 to 1662 was confined to minor denominations. The mint was reportedly shut down in 1662, but seemingly reliable references to Type 5 ecus 1663-T indicates that the shutdown occurred in the latter year.

The mint was not reopened for the coinage revival of 1679 nor for the First Reformation of 1690. However, it was returned to service for the Second Reformation proclaimed in 1693. Coinage resumed in 1694 and continued almost without interruption until the Revolution. An almost continuous sequence of ecus were issued from 1694 to 1793, but after 1750 the individual issues were struck in small numbers. Nantes ecus from the reign of Louis XVI are without exception very rare.

Nantes is the only regional mint known to strike the extremely rare Type 13 ecu with eight L's and Laureated Bust, a specimen of which is listed below, No. 901.

With the first issue for Louis XV, the Ecu Vertugadin in 1716, the Nantes engraver began to conceal a "dot" in the detail of the king's portrait, and the practice continued regularly until about 1748. (The marking has not been verified for Type 19, the writer not having had an opportunity yet to examine any Ecu of France minted at Nantes.) with the exception of the Ecu Vertugadin, where the marking is hidden in the drapery over the king's shoulder, the "dot" is found in or on a curl behind the king's neck, the location shifting with each change of portrait or change of engraver (see adjoining photographs).

The following section includes an almost complete sequence of varieties from 1725 to 1748. The secret "dot" is present on every specimen except a few showing excessive wear at the critical area of the portrait. The motive for this action remains a mystery. It has no known parallel at any other mint. The fact that marking began shortly after a new engraver took office in 1713, and that it ceased with another change of engraver after 1748, indicates that the "dot" is a private sign of the engravers that held office in the interim. It may be intended to represent a "grape" ("pineau") a rebus on the name of Pinot, the engraver who seems to have inaugurated the mark.

It will be noted that before 1741 at Nantes the *different* of the engraver appeared on the obverse, while the mark of the mint director was placed on the reverse. Beginning with the Ecu with Bandeau, however the arrangement was reversed in order to conform with a decree of 1740 that required all mints to follow the latter procedure, that being the practice traditionally observed at most mints.

Between 1647–1794 ecus of 17 different types were reportedly produced at Nantes (the occurrence of Types 5 and 50 remain to be confirmed). A total of 59 specimens representing 14 different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

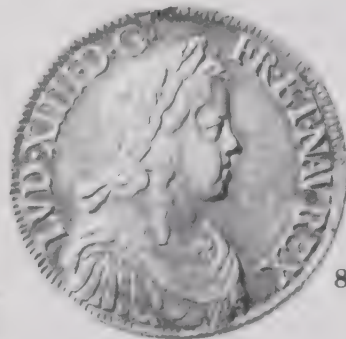
## Type 4

## Ecu with Long Curl

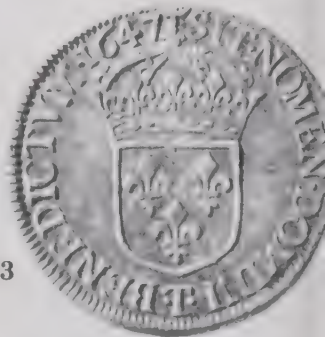
- \*893. 1647-T, df: "dove" - (?) Guillaume Langlois, Engraver; R4, VF

*Only one other specimen of this variety thus far reported, a piece offered at the Ciani Sale June 3, 1935, at Paris, Lot 763.*

894. 1648/7-T, df: "dove" - (?) Guillaume Langlois, Engraver; R2, VG+, clnd.
- \*895. 1653-T, df: "cross" - mint director (?); "ball" (?) - engraver (?); R2, FINE



893



895







897



899



900



#### Type 10 Ecu with Palms

896. 1694-T, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1690, mint obscured; *df*: "ermine" - mint director; "cross" - Pierre de la Croix, Engraver; R4, FINE, cld.
- \*897. 1695-T, Reformation piece ("crescent" at top of reverse), undertype totally obscured; *df* as lot 896, R3, F-VF



901



#### Type 11 Ecu with Insignia

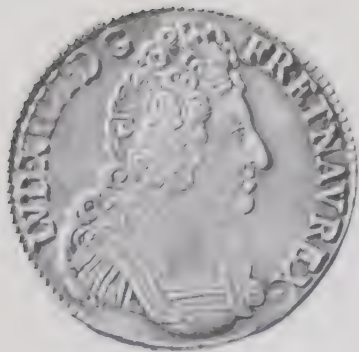
898. 1701-T, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1698, mint obscured; *df*: "bleeding heart" - mint director; "cross" - (?) Jean Guiquero, Engraver; R4, F+/VF, spotty toning.
- \*899. 1703-T, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1694-9; *df* as lot 898, R4, VF

#### Type 12 Ecu with 8 L's, Type II

- \*900. 1704-T, Reformation piece ("scallop" at top of reverse), struck over Ecu with Palms, 1695-T; *df*: "bleeding heart" - mint director; "cross" - (?) Jean Guiquero, Engraver; R3, VF, cld, minor porous areas.

#### Type 13 Ecu with 8 L's and Laureated Bust

- \*901. 1708-T, *df*: "heart" - mint director; "cross" - (?) Jean Guiquero, Engraver; R3, AU, moderate adj marks. *Other than Paris itself, Nantes is the only mint known to have issued the rare Type 13 ecu (see discussion on page 44 of THE SILVER CROWNS OF FRANCE). This specimen ex Louis Thery Collection, J. Vinchon Sale, Paris, April 1964, Lot 668; previously ex Barbier Collection, A. Page Sale, Paris, May 1936, Lot 517. The date 1708 is clearly altered from 1707, however there is no evidence that the Nantes mint actually struck ecus in 1707, either of Type 12 or Type 13.*



902



903



904



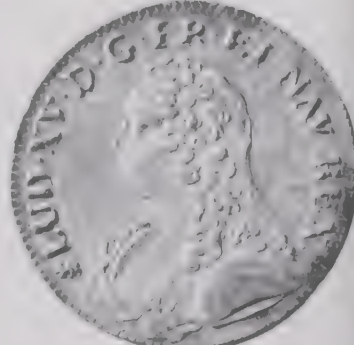
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914





**Type 15**  
**Ecu with 3 Crowns**

- \*902. 1709-T, *df*: "heart" - mint director; "cross" - (?) Jean Guiquero, Engraver; edge variety: SALVVM, R2, VF/abt XF, old polish marks obv left field.
- \*903. 1710-T, *df* and edge as lot 902, R3, VF+, hvy adj marks obv & rev.
- \*904. 1712-T, *df*: "pierced heart" - Thomas Facher, Mint Director; "cross" - (?) Jean Guiquero, Engraver; edge variety: SALVUM, R3, abt VF/VF, rb and rn.
- 905. 1713-T, *df*: "pierced heart" - Thomas Facher, Mint Director; "lion" - (?) Mathieu Georges Pinot, Engraver; edge variety: SALVUM, R3, VG+/F, digs and hvy rbs.

**LOUIS XV (1715-1774)**

**Type 17**  
**Ecu Vertugadin**

- \*906. 1716-T, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1711-9; *df*: "pierced heart" - Thomas Facher, Mint Director; "lion" - (?) Mathieu Georges Pinot, Engraver; edge variety: SALVUM, Secret "dot" in the drapery on the shoulder of the king, R2, VF, tarnish on edge.



906

**Type 18**  
**Ecu of Navarre**

- 907. 1718-T, *df*: "pierced heart" - Thomas Facher, Mint Director; "lion" - (?) Mathieu Georges Pinot, Engraver; edge variety: SALVUM, Secret "dot" in curl behind the shoulder of the king, R3, F+/VF
- \*908. 1719-T, *df* and edge as lot 907, Secret "dot" in curl behind the shoulder of the king, R4, VF

**Type 20**  
**Ecu with 8 L's**

- \*909. 1725-T, *df*: "pierced heart" - Thomas Facher, Mint Director; "lion" - Mathieu Georges Pinot, Engraver; edge variety: SALVUM, Secret "dot" in curl behind the shoulder of the king, R3, F/F+, rn.

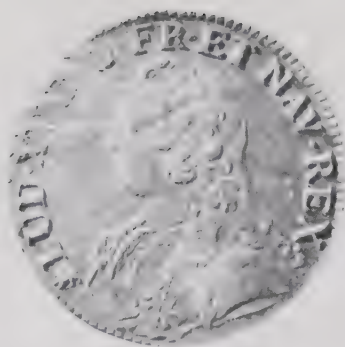
**Type 21**  
**Ecu with Laurel Wreath**

- \*910. 1726-T, *df*: "pierced heart" - Thomas Facher, Mint Director; "lion" - Mathieu Georges Pinot, Engraver; edge variety: SALVUM, Secret "dot" in curl behind the shoulder of the king, R1, VF, flan flaw.
- 911. 1727-T, *df* and edge as lot 910, Secret "dot" not visible (worn specimen), R2, abt VG/F, clnd.
- 912. 1727-T, *df*: "flower" - Claude Chalumeau, Mint Director; "lion" - Mathieu Georges Pinot, Engraver; Secret "dot" in curl behind the shoulder of the king, R2, VF-EF, porous area on date.
- 913. 1728/7-T, *df* as lot 912, Secret "dot" not visible (worn specimen), R3, FINE, rns.
- \*914. 1729/8-T, *df* and "dot" as lot 912, R3, EF, tarnish on obv edge.





924



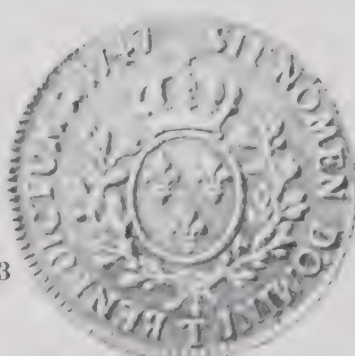
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941



942





915. 1730-T, *df* as lot 912, Secret "dot" not visible (worn specimen), R3, abt F/F, rns, flan flaw.
916. 1731-T, *df* and "dot" as lot 912, R3, VG, large dark encrusted area rev.
917. 1732-T, *df* and "dot" as lot 912, R3, VG/F+, hvy rns and rim cuts, scs.
918. 1733-T, *df* and "dot" as lot 912, R3, bold VF+, planchet striation obv.
919. 1734-T, *df* and "dot" as lot 912, R3, VG/F, lt scs.
920. 1735-T, *df* and "dot" as lot 912, R3, VG/F, rn.
921. 1736-T, *df* as lot 912, Secret "dot" not visible (weak strike), R3, FINE, clnd.
922. 1737-T, *df* as lot 912, Secret "dot" not visible (worn specimen), R4, G/VG, rb.
923. 1738-T, *df* and "dot" as lot 912, R4, VF
- \*924. 1739-T, *df* and "dot" as lot 912, R4, EF, fields tooled obv & rev.
925. 1739-T, *df*: "tower" - Pierre le Blond de la Tour, Mint Director; "lion" - Mathieu Georges Pinot, Engraver; Secret "dot" in curl behind the shoulder of the king, R4, F+/VF
- \*926. 1740-T, *df* and "dot" as lot 925, R3, AU, light to moderate adj marks.
930. 1743-T, *df*: "tower" - Pierre le Blond de la Tour, Mint Director; "crowned lion" - Olivier Laurent Cos, Engraver; R4, FINE, hvy rbs.  
*The secret "dot" is now positioned in the center of the curl behind the king's neck. This shift is clearly related to the change of engraver, since the "dot" remains in the same position location on all the ecus bearing the "crowned lion" symbol.*
931. 1744-T, *df* and "dot" as lot 930, R3, VG, rbs.
932. 1746-T, *df* and "dot" as lot 930, R3, VF, clnd.
- \*933. 1747-T, *df* and "dot" as lot 930, R3, Prooflike FDC.
934. 1748-T, *df* and "dot" as lot 930, R4, abt F, clnd, flan flaws.
- \*935. 1751-T, *df*: "tower" - Pierre le Blond de la Tour, Mint Director; "rampant lion" - Jean Marie le Beau, Engraver; R4, VF, rb.  
*With the change of mint engraver, the secret "dot" on the royal portrait seems to disappear permanently from the Nantes coinage.*
936. 1753-T, *df* as lot 935, R4, FINE  
*No other specimen of this variety yet recorded.*
937. 1755-T, *df* as lot 935, R3, F/VG
938. 1758/6-T, *df* as lot 935, R4, abt VF, encrustation spots.  
*Only one other specimen of this variety thus far recorded.*
939. 1763-T, *df* as lot 935, R4, VF, scs.  
*No other specimen of this variety yet recorded.*
940. 1766-T, *df* as lot 935, R4, VF, some encrustation.  
*Only one other specimen of this variety yet recorded.*
- \*941. 1768/7-T, *df* as lot 935, R4, nearly EF  
*Only one other specimen of this variety thus far reported: a piece offered at P. Tinchant Sale, Brussels, Nov. 21, 1947, Lot 564.*

## Type 22

### Ecu with Bandeau

927. 1741-T, *df*: "tower" - Pierre le Blond de la Tour, Mint Director; "lion" - Mathieu Georges Pinot, Engraver; R4, VF, hair tooled.  
*The secret "dot" formerly placed within the curl behind the king's shoulder is now superimposed on the hair curl behind the king's neck with the adoption of the "Bandeau" portrait.*  
*Only one other specimen of this variety thus far reported: a piece listed in Spink's "Numismatic Circular," London, 1908, No. 57948.*
- \*928. 1742-T, *df* and "dot" as lot 927, R2, VF
929. 1743-T, *df* and "dot" as lot 927, R4, weak FINE

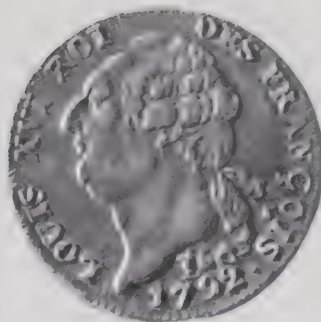
## Type 23

### Ecu with Aged Head

- \*942. 1771/69-T, *df*: "tower" - Pierre le Blond de la Tour, Mint Director; "rampant lion" - Jean Marie le Beau, Engraver; R3, VF



946



949



950



951



943. 1771-T, *df* as lot 942, R3, F/VF, weak portrait, struck off center.

944. 1774/2-T, *df* as lot 942, R4, F+, tooling and encrustation.  
*No other specimen of this variety yet recorded.*

## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

945. 1779-T, *df*: "tower" - Pierre le Blond de la Tour, Mint Director; "tree" - Louis Salomon Poirier, Engraver; R4, FINE, hvy rbs rev.  
*ex G. Hirsch Sale, Munich, June 27, 1973, Lot 2216. No other specimen of this variety yet recorded.*

\*946. 1782-T, *df*: "dog" - M. Fr. J. Thomas, Mint Director; "tree" - Louis Salomon Poirier, Engraver; R4, EF  
*No other specimen of this variety yet recorded.*

947. 1785-T, *df* as lot 946, R4, bold VF, oversize flan, planchet flaw.  
*No other specimen of this variety yet recorded.*

948. 1790-T, *df* as lot 946, R3, VF+, mod adj marks.

### Type 25

#### Constitutional Ecu

\*949. 1792-T, First Semester (no "dot" below U in LOUIS), *df*: "dog" - M. Fr. J. Thomas, Mint Director; "tree" - Louis Salomon Poirier, Engraver; R3, EF, small flan flaws.

\*950. 1792-T, Second Semester ("dot" below U in LOUIS), *df* as lot 949, R3, EF

\*951. 1793-T, *df* as lot 949, R4, abt VF



mintmark: S (1651–1656)

S̃ (1690–1693)

V (1693–1772)

The royal mint at Troyes was established in 1305, shortly after the reunion of the Champagne with the kingdom of France. From the reign of Philippe IV until Louis XIII, Troyes remained a fairly active hammer mint, employing the letter "S" as its mintmark after the decree of Francis I in 1540. In January, 1641 the mint was closed, but was revived after the coinage reforms of Louis XIII and the introduction of the screw-press. The mint at Troyes received the new machinery in 1648, but various difficulties delayed the resumption of coinage until 1651.

Ecus were reportedly struck from 1651 to 1653; however, no known specimen of the first year has yet been recorded. After 1653 the mint struck only minor silver denominations until 1656 when coinage was suspended for lack of bullion receipts.

In 1679 the entire installation, together with the traditional mintmark, was transferred to Reims. It is likely that the loss of the mint is related to the commercial eclipse of Troyes during the reign of Louis XIV. Religious persecution and emigration of the Huguenots had particularly severe effects at Troyes; the population declined from an estimated 50,000 in 1650 to only 16,000 by 1712.

Surprisingly, an accident of geography seems to have led to the reestablishment of the Troyes mint only ten years after its apparent extinction. When the mass recoinage now known as the First Reformation began early in 1690, it was evidently found that the large area between Paris and Dijon lacked convenient access to a mint, hampering a rapid exchange of coin. Accordingly, a decree of June, 1690 resurrected the mint at Troyes. Its former mintmark previously transferred to Reims (the plain "S"), Troyes now adopted the crowned "S" as identification. However, the crowned mintmarks were abolished in 1693, and the Troyes mint was assigned the letter "V" which was retained throughout its subsequent history.

Between 1690 and 1740 the Troyes facility participated in each successive recoinage, the mint subject to only brief suspensions at the end of the Second, Third, and Fourth Reformations as were many other mints. Ecus were regularly struck, but usually in very restricted number. Ecus with the crowned "S" mintmark are particularly rare.

After 1740 the mint became increasingly inactive. Ecus appeared irregularly and in small number; these later issues are all rare. The mint was ordered closed February, 1758, reopened in November 1759, and finally closed permanently in 1772. The latest ecu yet reported is dated 1767 (No. 978 in the following section). It appears that the final activity at Troyes was confined to copper coinage.

Between 1651–1772 ecus of 12 different types were produced at Troyes. A total of 27 specimens representing nine different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

952. 1652-S, *df*: "star" - Henri Debuy, Mint Director; "annulet" - Edme Rondot, Engraver; variety without "dot" after REX on obverse, R2, VG
- \*953. 1652-S, *df* as lot 952, variety with "dot" after REX on obverse, R2, abt EF, legends slightly weak.



953





954



956



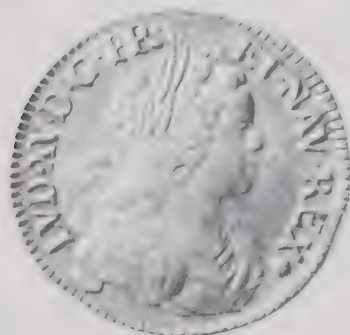
960



961



962



963



964





**Type 10**  
**Ecu with Palms**

- \*954. 1693-V, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1691-Y; *df*: "heart" - Francois Boula, Mint Director; "annulet" - Paul Rondot, Engraver; R4, VF, lt tarnish and encrustation.
955. 1694-V, Reformation piece, struck over Ecu with 8 L's, date and mint obscured; *df*: "cockle" - Jean Baptiste de Mallerois, Mint Director; "annulet" - Paul Rondot, Engraver; R3, FINE, crude overstrike.

**Type 11**  
**Ecu with Insignia**

- \*956. 1701-V, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, date and mint obscured; *df*: "cockle" - Jean Baptiste de Mallerois, Mint Director; "annulet" - Paul Rondot, Engraver; R3, VF, ltly clnd.
957. 1702-V, Reformation piece, struck over Ecu with Palms, date and mint obscured; *df* as lot 956; R4, F-VF, clnd.

**Type 15**  
**Ecu with 3 Crowns**

958. 1709-V, *df*: "cockle" - Jean Renard, Mint Director; "annulet" - Paul Rondot, Engraver; edge variety: SALVUM, variety with "dot" before LVD on obverse and large mintmark V; R3, VG-F, mount mark at 12 o'clock.
959. 1709-V, *df* and edge as lot 958, variety without "dot" before LVD on obv. and small mintmark V; R3, VG+, ltly gilt.
- \*960. 1710-V, *df* and edge as lot 958, R3, VF, legends weak due to adj marks.
- \*961. 1711-V, *df* and edge as lot 958; R4, VF  
*No other specimen of this variety yet recorded.*

**LOUIS XV (1715-1774)**

**Type 17**  
**Ecu Vertugadin**

- \*962. 1716-V, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, Rennes mint, date obscured; *df*: "cockle" - Jean Renard, Mint Director; "annulet" - Nicolas Rondot, Engraver; edge variety: SALVUM, R3, VF/XF

**Type 18**  
**Ecu of Navarre**

- \*963. 1718-V, *df*: "cockle" - Jean Renard, Mint Director; "annulet" - Nicolas Rondot, Engraver; edge variety: SALVUM, R3, EF

**Type 19**  
**Ecu of France**

- \*964. 1723-V, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-A; *df*: "trefoil" - Mathieu Renard de Petiton, Mint Director; "annulet" - Nicolas Rondot, Engraver; edge variety: SALVUM; R4, XF/AU

**Type 21**  
**Ecu with Laurel Wreath**

965. 1726-V, *df*: "trefoil" - Mathieu Renard de Petiton, Mint Director; "annulet" - Nicolas Rondot, Engraver; edge variety: SALVUM, R2, abt EF, fields lightly tooled, artificial toning, flan flaw.
966. 1727-V, *df*: "trefoil" - Mathieu Renard de Petiton, Mint Director; "lily" - Guillaume Fagnier, Engraver; edge variety: SALVUM, R3, VG  
*Variety with "trefoil" below the bust. This arrangement was abandoned during 1727 in order to permit use of a larger "different" in the space following the word REX. A similar action was taken at Tours in 1726.*



973



977



978



967. 1727-V, *df* and edge as preceding. Variety with large "trefoil" following the word REX. (This arrangement was retained until the introduction of the Ecu with Bandeau.) R3, GOOD, hvy discoloration and encrustation.
968. 1728-V, *df* and edge as lot 967, R3, VG
969. 1732/1-V, *df* and edge as lot 967, R4, VF, cld, slightly porous.
970. 1734-V, *df* and edge as lot 967, R4, VG
971. 1735-V, *df* and edge as lot 967, R4, VG  
*Only one other specimen of this variety thus far reported.*
972. 1736-V, *df* and edge as lot 967, R4, VG, rb.
- \*973. 1739-V, *df*: "tower" - J. M. le Blond de la Tour, Mint Director; "lily" - Guillaume Fagnier, Engraver; R4, VF-EF  
*de la Tour was Mint Director at Troyes from April, 1738 until May, 1739. Fagnier's tenure as engraver ended March, 1739.*

#### Type 22 Ecu with Bandeau

974. 1746-V, *df*: "tree" - Mathieu Tillet, Mint Director; "eagle" - Edme Alexandre, Engraver; R4, F/F+, lt rns.  
*No other specimen of this variety yet recorded.*
975. 1747-V, *df* as lot 974, R4, abt VF
976. 1754-V, *df* as lot 974, R4, abt VF  
*No other specimen of this variety yet recorded.*
- \*977. 1755-V, *df* as lot 974, R4, abt VF, lt scs.  
*No other specimen of this variety yet recorded.*
- \*978. 1767-V, *df*: "dove" - Michel Grasson, Mint Director; "cross" - Jacques Rondot, Engraver; R4, EF, planchet striation, large flan flaw.  
*No other specimen of this variety yet recorded.*

END OF SESSION II



mintmark: LL (1686)

~L̃ (1686–1693)

W (1693–1793)

The royal mint at Lille was established by a decree of September, 1685 and began operation early in the following year issuing coins of special design for strictly local circulation, namely the so-called Carambole Ecus and its fractions. The reader will find in THE SILVER CROWNS OF FRANCE (pages 125–134) an account of the origin and early history of this mint.

The original mintmark "LL" was employed at Lille for only about six months in 1686 when it was superseded by the crowned "L". That mark was in turn replaced in 1693 by the mint letter "W", by which the mint was known during the remainder of its existence.

In 1690 mint operation was expanded to include coinage on the regular French standard, and for a time the mint performed a dual role, simultaneously issuing both the national and the "Carambole" series. Coinage of the latter, however, declined steadily and ceased altogether in 1705, after which all coinage at Lille followed the national pattern.

In 1708 the city was occupied by an Allied army and was not restored to French rule until the treaty of Utrecht in 1713. The mint, closed during the occupation, quickly returned to service and remained an active establishment until the end of the ecu era in 1794. The mint was an important source of ecus during the reform era 1690–1726; during the Six Livre period, however, ecus were struck less regularly and in generally smaller volume.

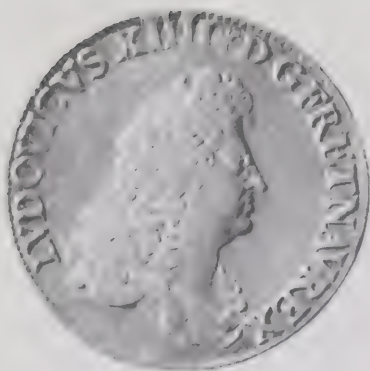
A peculiar feature of the early coinage at Lille is a secret "dot" below the X in the king's cipher (LVD XIII). It is found on Lille issues from 1686 (coins with crowned "L" mintmark only) to about 1723. The "dot" occurs on all silver and copper from this period, but on gold coin it appears regularly only until 1716, and irregularly thereafter. The mark disappears from all Lille coinage after 1723. It has been suggested that this "dot" is a semester mark similar to the "dot" employed at Paris during most of the eighteenth century to identify issues of the second half of each year (LUD). However, the fact that the Lille "dot" occurs on all coins from the period in question eliminates any possibility that it may be a "semester" mark. Statistically, "semester" marks would be expected to occur on only half the existing coins, not on all of them.

In this writer's opinion, the "dot" is a personal mark of the Lille engraver Claude Hardy and his son Claude François Hardy. The evidence for his conclusion, if not conclusive, is persuasive. Claude Hardy was named the original engraver at Lille in 1685. About ten years later his son began to assist him in the work, and shortly after 1700 Claude François assumed full responsibility for the office. In contrast to the customary practice, the Hardys adopted a succession of *différents* as their personal symbols, including the "trefoil", "rose", "bird", "heart", and finally the "diamond". The younger Hardy served as engraver at Lille until about 1724 when the "dot" below X disappeared from the coins. Apart from that coincidence, there is a remarkable circumstance that arose in 1709.

Because of the Allied occupation, the Lille mint closed in 1708. In the following year Claude François Hardy was transferred to Bourges where he served as engraver until the Lille mint reopened in 1713. Significantly, the dies cut by Hardy during his term at Bourges display the identical "dot" below X previously known only at Lille (see Nos. 1081 and 1082 below). With his return to Lille in 1713, however, the "dot" disappears from Bourges (see No. 1083) and reappears at Lille. The association between the "dot" and Hardy father and son seems too long and too strong to be ignored.

The most comprehensive assemblage of the coins of Lille thus far recorded is the Louis Thery Collection sold at Paris by J. Vinchon in April, 1964. The collection included 31 varieties of ecus struck at Lille.

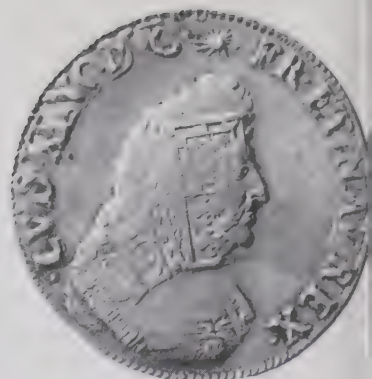
Between 1686–1794 ecus of 21 different types were produced at Lille. A total of 60 specimens representing 17 different types are included in the following section of this sale.



979



980



981



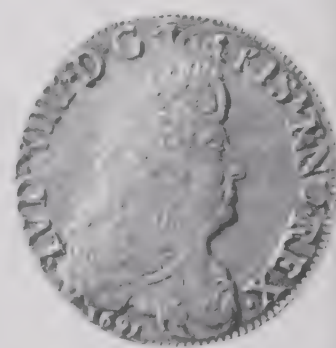
982



983



984



985







## LOUIS XIV (1643-1715)

### Type 46

#### Ecu Carombole for Flanders and Artois

- \*979. 1686/5-LL, *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "crescent" - Nicolas Antoine Aury, Engraver at Paris; R1, VF  
*For a discussion of the origin of this variety see page 129 of THE SILVER CROWNS OF FRANCE.*

- \*980. 1686-LL, *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "trefoil" - Claude Hardy, Engraver at Lille; R1, VF, hair tooled.

### Type 47

#### Ecu Carambole with Palms for Flanders and Artois

- \*981. 1695-W, Reformation piece ("trefoil" at top of reverse), struck over Type 46 Ecu Carambole, 1686-LL ("crescent"); *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "rose" - Claude Hardy, Engraver; R3, abt VF
- \*982. 1696-W, Reformation piece, struck over Type 46 Ecu Carambole, 1686-LL; *df* as lot 981, R4, F+/VF, ltly clnd.

### Type 9

#### Ecu with 8 L's, Type I

- \*983. 1690- $\tilde{L}$ , Reformation piece ("star" on reverse), struck over Parliamentary Ecu, 1681-X; *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "trefoil" - Claude Hardy, Engraver; R2, EF

- \*984. 1690- $\tilde{L}$ , struck on new planchet (no "star" on reverse); *df* as lot 983, R3, abt F/VF

*It is reported by P. Prieur (Revue Numismatique, 1947-1948) that the only "new planchet" ecus struck at Lille during the Reforms of Louis XIV were issued in 1690.*

- \*985. 1691- $\tilde{L}$ , Reformation piece ("star" on reverse), struck over Ecu with Juvenile Bust, 1665-9; *df* as lot 983, variety without "dot" between G and "sunburst" on obverse, R3, AU, minor tarnish rev.

986. 1691- $\tilde{L}$ , Reformation piece ("star" on reverse), undertype totally obscured; *df* as lot 983, variety with "dot" between G and "sunburst" on obverse. R3, VG

- \*987. 1692- $\tilde{L}$ , Reformation piece ("star" on reverse), undertype totally obscured; *df* as lot 983, R4, VF-EF, lt scs rev at 6 o'clock.  
*No other specimen of this variety yet recorded.*

### Type 10

#### Ecu with Palms

- \*988. 1693-W, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, Rouen mint, date obscured; *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "rose" - Claude Hardy, Engraver; R3, VF, slightly porous rev.
989. 1694-W, Reformation piece, struck over Ecu with 8 L's, 1692-A; *df* as lot 988, R3, abt VF/VF, harshly clnd, porous.



991



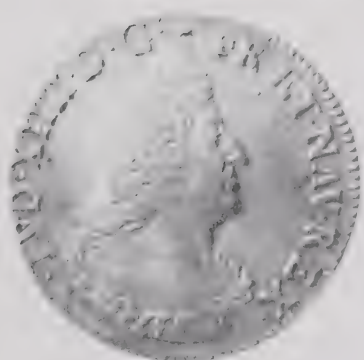
992



993



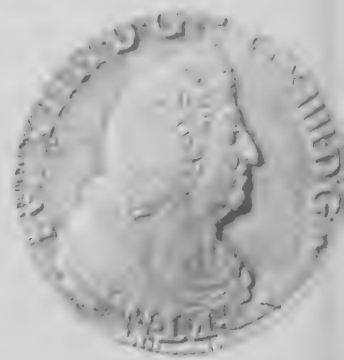
994



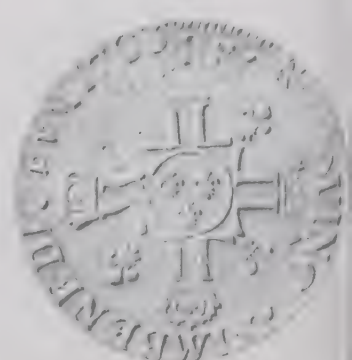
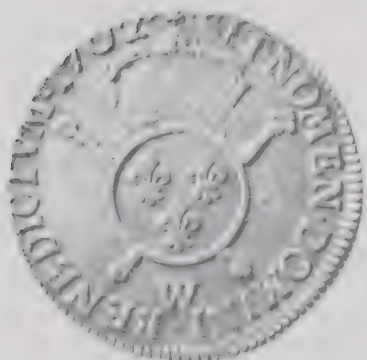
995



996



998







990. 1695-W, Reformation piece, struck over Ecu with 8 L's, 1690-G; *df* as lot 988, R4, abt VF, clnd.  
*This variety has normal reverse inscription. Both obverse and reverse dies are badly shattered.*

- \*991. 1695-W, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1691-Lille; *df* as lot 988, R4, EF  
*This is a specimen of the variety with blundered reverse inscription ending . . . BEN-EDCTVM (see note and illustration on page 35 of THE SILVER CROWNS OF FRANCE). Only one other specimen of this variant known: a piece offered at B. Poindessault Sale, Versailles, Oct. 8, 1967, Lot 74.*

- \*992. 1696-W, Reformation piece, struck over Ecu with 8 L's, 1690-B; *df* as lot 988, R4, VF  
*ex J. Schulman Sale, Amsterdam, Nov. 8, 1971, Lot 1383.*

#### **Type 11** **Ecu with Insignia**

- \*993. 1701-W, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, Lille mint, date obscured; variety without *different* of either the mint director or the engraver, R2, VF/XF, porous area rev.
- \*994. 1701-W, Reformation piece, struck over Ecu with Palms, date and mint obscured; *df*: "bird" - Claude François Hardy, Engraver; R2, VF, part of legends weakly struck.

- \*995. 1702-W, Reformation piece, struck over Ecu with Long Curl, 1653, mint obscured; *df*: "bird" - Claude François Hardy, Engraver; R2, VF

#### **Type 12** **Ecu with 8 L's, Type II**

- \*996. 1704-W, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, 1702, mint obscured; *df*: "heart" - Claude François Hardy, Engraver; R3, VF
997. 1705-W, Reformation piece, struck over Ecu with 8 L's, 1690-A; *df* as lot 996, R3, F/F+  
*This specimen is crudely overstruck, but a careful inspection shows it to be similar to the preceding coin, with a "heart" before the date.*
- \*998. 1705-W, Reformation piece, struck over Ecu with 8 L's, 1690-X; variety without *different* of either the mint director or the engraver (no "heart" before the date); R3, VF

#### **Type 15** **Ecu with 3 Crowns**

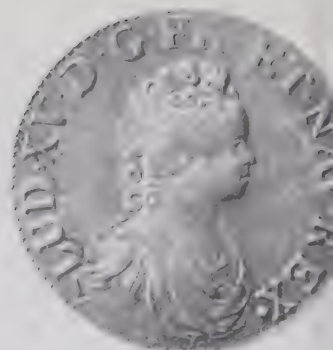
- \*999. 1713-W, *df*: "bar" - Jean Baptiste Baret, Mint Director; "diamond" - Claude François Hardy, Engraver; edge variety: SALVUM, R2, VF  
*Variety without "dot" at end of obverse inscription. Type a obverse legend (see note 2 on page 50 of THE SILVER CROWNS OF FRANCE).*
- \*1000. 1713-W, *df* as lot 999, R2, abt VF/VF, cleverly polished.  
*Variety with "dot" at end of obverse inscription.*



1001



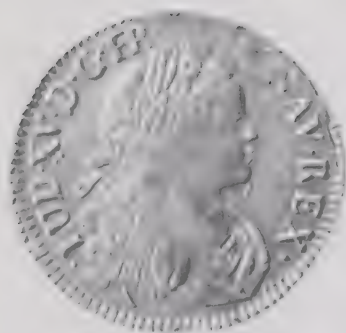
1002



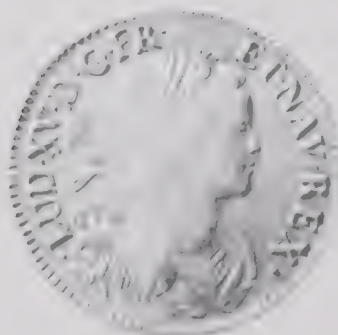
1003



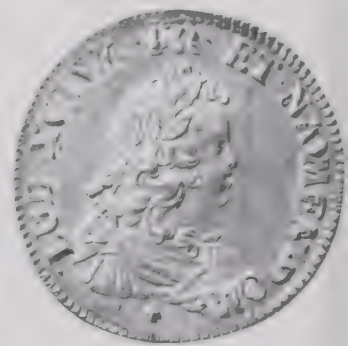
1004



1005



1006



1007





## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*1001. 1716-W, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1709-T; R2, VF, lt tarnish.

*Type "a" obverse legend (see note on page 55 of THE SILVER CROWNS OF FRANCE). This specimen lacks the different of both mint director and engraver. The marks of the local mint officials were often omitted from overstruck coins at Lille, but were invariably placed on "new planchet" specimens. This coin bears the edge reading SALVVM originally applied at the Nantes mint in 1709.*

- \*1002. 1716-W, struck on new planchet (no "rose" below the bust); *df*: "bar" - Jean Baptiste Baret, Mint Director; "diamond" - Claude François Hardy, Engraver; edge variety: SALVVM, R2, VF, planchet striation.

- \*1003. 1717-W, struck on new planchet (no "rose" below the bust); *df* and edge as lot 1002, R2, VF

- \*1004. 1718-W, struck on new planchet (no "rose" below the bust); *df* and edge as lot 1002, R3, VF-EF, dark.

### Type 18

#### Ecu of Navarre

- \*1005. 1718-W, *df*: "bar" - Jean Baptiste Baret, Mint Director; "diamond" - Claude François Hardy, Engraver; edge variety: SALVVM, R2, VF, mod adj marks.

*Type a obverse legend (see note on page 57 of THE SILVER CROWNS OF FRANCE).*

- \*1006. 1719/8-W, *df* and edge as lot 1005, R3, abt EF

### Type 19

#### Ecu of France

- \*1007. 1721/0-W, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-W; *df*: "diamond" - Claude François Hardy, Engraver; edge variety: SALVVM, R2, EF

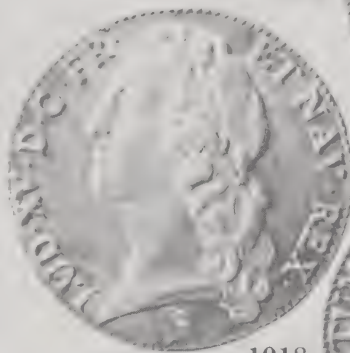
### Type 21

#### Ecu with Laurel Wreath

1008. 1726-W, *df*: "bar" - Pierre François Baret de Ferrand, Mint Director; "diamond" - engraver; edge variety: SALVVM, R2, VF



1012



1018



1009. 1727-W, *df* and edge as lot 1008, R2, bold VF+

1010. 1728/7-W, *df* and edge as lot 1008, R4, abt F

1011. 1728-W, *df* and edge as lot 1008, R4, G+, flan flaw, rns.

- \*1012. 1729-W, *df* and edge as lot 1008, R3, XF/AU, small encrustation spot rev.

1013. 1730-W, *df* and edge as lot 1008, R4, F

1014. 1731-W, *df* and edge as lot 1008, R3, VG, harshly clnd, dark spots rev.

1015. 1735-W, *df*: "bar" - Jean Baptiste Luc Baret, Mint Director; "diamond" - Hugues Joseph Gamot, Engraver; R3, VF/F+, flan flaw.

1016. 1737-W, *df* as lot 1015, R4, F/VF, small dig and lt scs rev.

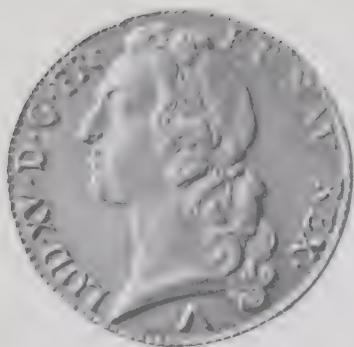
### Type 22

#### Ecu with Bandeau

1017. 1742-W, *df*: "heron" - Jean Dupeyron, Mint Director; "diamond" - Hugues Joseph Gamot, Engraver; R4, abt F, rns, scs rev.

*ex G. Hirsch Sale, Munich, Dec. 11, 1967, Lot 1138. One other example reported.*

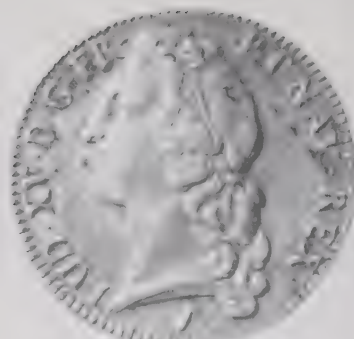
- \*1018. 1746-W, *df* as lot 1017, R3, lovely EF, nicks on bust.



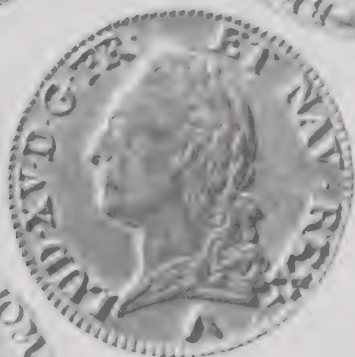
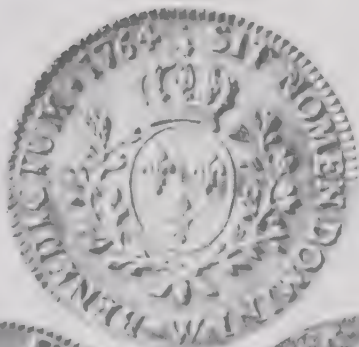
1020



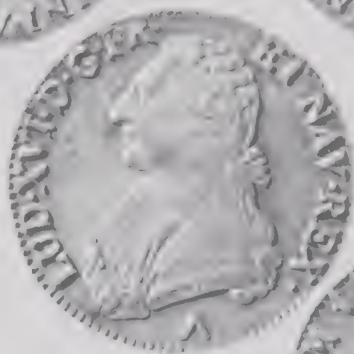
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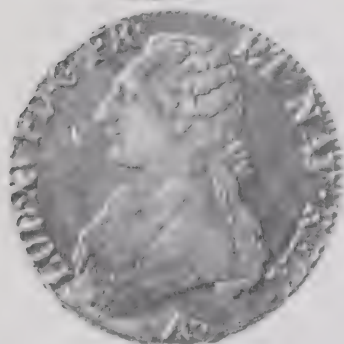
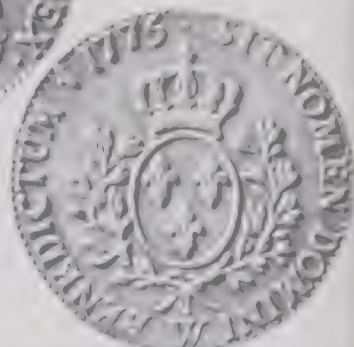
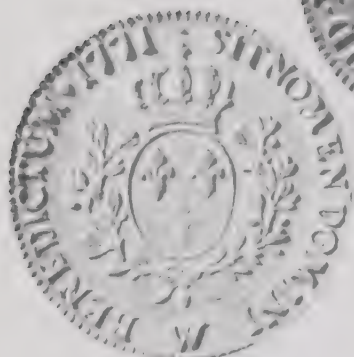
1023



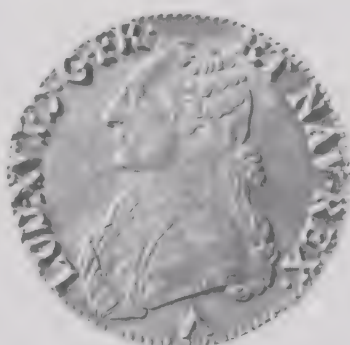
1024



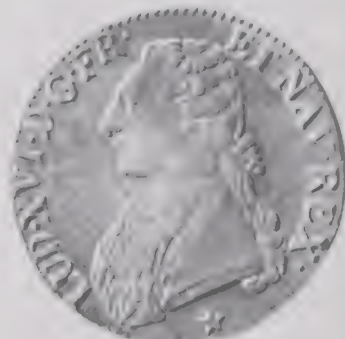
1026



1028



1030



1033





1019. 1748-W, *df* as lot 1017, R2, VF/F, hvy rn.
- \*1020. 1759-W, *df*: "chevron" - David François Lepage, Mint Director; "diamond" - Hugues Joseph Gamot, Engraver; R3, EF
1021. 1760-W, *df* as lot 1020, R3, VF, rn.
- \*1022. 1764-W, *df* as lot 1020, R4, EF, minor encrustation & tarnish, nick on forehead.  
*ex Glendining Sale, London, April 9, 1968, Lot 458.*
- \*1023. 1770/69-W, *df* as lot 1020, R4, VF, encrustation, clnd & scratched.  
*No other specimen of this variety yet recorded.*

### Type 23

#### Ecu with Aged Head

- \*1024. 1771-W, *df*: "chevron" - David François Lepage, Mint Director; "diamond" - Hugues Joseph Gamot, Engraver; "dot with bar" after REX; R4, VF
1025. 1774-W, *df* as lot 1024, "dot without bar" after REX; R2, VF

## LOUIS XVI (1774-1793)

### Type 24

#### Royal Ecu

- \*1026. 1775-W, *df*: "chevron" - David François Lepage, Mint Director; "half fleur de lis" - Alard François Joseph Gamot, Engraver; R1, EF
1027. 1776-W *df* as lot 1026, R2, VF
- \*1028. 1777-W, *df* as lot 1026, R3, EF, ltly clnd, minor encrustation.  
*This variety has a prominent "bar" following the date. The significance of this different is unknown, but there is no doubt that it is intentionally added; the same unusual feature appears on some of the gold issued at Lille in 1777. The mark resembles the "bar" symbol used at Lille from 1706-1740 by three mint directors of the Baret family, suggesting the possibility that Lepage, the regular mint director, was replaced for a time in 1777 by someone connected with the Baret family.*
1029. 1778-W, *df* as lot 1026, R3, VF-EF
- \*1030. 1779-W, *df* as lot 1026, R4, EF  
*ex H.M.F. Schulman Sale, New York City, Nov. 9, 1970, Lot 569.*
1031. 1783-78-W, *df* as lot 1026, R4, VF

1032. 1784-W, *df* as lot 1026, R4, VF, portrait weakly struck.  
*Only one other example of this variety recorded: the Louis Thery Collection, Paris Sale by J. Vinchon, April, 1964.*

- \*1033. 1788-W, *df*: "star" - Louis Theophile François Lepage, Mint Director; "half fleur de lis" - Alard François Joseph Gamot, Engraver; R3, EF
1034. 1789-W, *df* as lot 1033, R3, F, rn.
1035. 1790-W, *df* as lot 1033, R2, VF

### Type 25

#### Constitutional Ecu

- \*1036. 1792-W, Second Semester ("dot" below U in LOUIS), *df*: "star" - Louis Theophile François Lepage, Mint Director; "half fleur de lis" - Alard François Joseph Gamot, Engraver; R2, EF, lt rns.

## FIRST REPUBLIC

(1792-1804)

### Type 50

#### 6 Livres with Christian Date

1037. 1793-W, Second Semester ("dot" below O in LOI), *df*: "star" - Louis Theophile François Lepage, Mint Director; "diamond" - Alard François Joseph Gamot, Engraver; R2, VG

### Type 51

#### 6 Livres without Christian Date

- \*1038. AN II-W, *df*: "level" - Chesnel, Mint Director; "diamond" - Alard François Joseph Gamot, Engraver; R2, VF



1036



1038

**mintmark: X**

Amiens was a center of mint activity as far back as the time of the Gauls, serving a succession of authorities in Roman and medieval times, and concluding in modern times as an important mint in the royal French system.

Although Amiens served occasionally as site of a royal mint during the fifteenth century and the early part of the sixteenth century, its most sustained activity began in 1578 with the adoption of the mint letter "X" which remained in use until the mint was suppressed by decree of Louis XV in 1772.

Amiens was among the last mints to be converted to the screw-press. Hammer minting was not suspended there until 1648, and coinage with the screw-press began in 1650. The earliest ecus date from 1652 and 1653, after which the mint struck minor issues intermittently until 1660. The mint fell idle from 1660 to 1679 when it became one of nine mints reopened to participate in the grand "revival" contemplated by the regime.

Although Parliamentary Ecus were issued from 1679 to 1691, the revival proved a failure and the Amiens mint closed again in the latter year. Reopened once more in 1685, extremely rare issues of the Ecu Blanc and the original Carambole Ecu (Type 46) were produced before the mint closed again early in 1686.

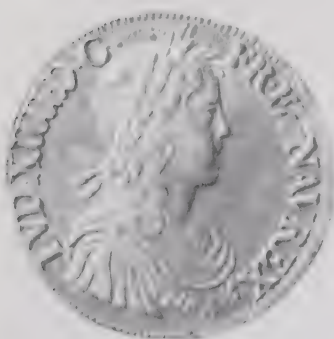
In 1690 Amiens was among the initial group of mints to be revived for the First Currency Reformation of Louis XIV and the mint entered on the most productive era of its history. Except for brief suspensions in 1700, 1703, and 1707–1709, the Amiens mint made an important contribution to every Reformation and recoinage in the series extending from 1690 to 1740.

After 1740 the mint fell into a marked decline. Ecus appeared with increasing irregularity, and invariably in small volume. All issues at Amiens after 1740 must be regarded as very rare. Among the last infrequent issues is the remarkable blundered variety of 1765 with the legend SIT NOMEN DOMINI BENEDITUM (No. 1075 below). The latest ecu presently reported is dated 1770; there is no evidence that the ecu with Aged Head (Type 23) was struck at Amiens.

The history of minting at Amiens was the subject of a monograph by Mr. Maurice Meich in the *Bulletin de la Societe des Antiquaires de Picardie*, Nos. 3 and 4, 1963. Reference is made by Mr. Meich to the existence of certain mint records for the reigns of Louis XIV and XV. Unfortunately, no actual figures seem to have been published thus far.

The Mint Directors and Engravers cited in the following catalogue are derived largely from the lists of officials compiled by Mr. Meich, to whom we are also indebted for the elucidation of certain interesting *différents*. Among the latter, mention ought to be made of the mark of Charles Nicolas de la Haye, Mint Director at Amiens 1765–1772. His symbol, a "hedge", depicts four hedge bushes behind a fence. It is probably the most elaborate *différent* ever used at any mint. The name Haye, of course, signifies "hedge" in French.

Between 1650–1772 ecus of 14 different types were produced at Amiens. A total of 37 specimens representing 12 different types are included in the following section of this sale.



1040



1041



1043







1044



1045



1046



## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

1039. 1652-X, *df*: "ermine" - Nicolas Cezard, Mint Director; R3, VF
- \*1040. 1653-X, *df*: "ermine" - Nicolas Cezard, Mint Director; "orb" - Jean Verdeloche, Engraver; R3, EF-AU, see through planchet flaw, porous areas as struck.

### Type 9

#### Ecu with 8 L's, Type I

- \*1041. 1690-X, struck on new planchet (no "star" on reverse); *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "trefoil" - (?) Claude Hardy, Engraver; R3, F-VF, cld, obv polished. *Most of the Amiens coinage of 1690 shows the "heart" different of Michel Mollard, engraver from 1690-1698. A few "new planchet" ecus, however, bear a "trefoil" which seems to be the mark of Claude Hardy, the current engraver at Lille. Hardy had been engraver at Amiens when that mint closed in 1686 and he transferred to the new Lille mint. It would appear that Hardy prepared some new dies for initial operations at Amiens when that mint reopened in 1690, presumably pending the appointment of a new regular engraver. The ecus bearing the "trefoil" symbol are also marked by a secret "dot" below the D in LVD on the obverse.*

1042. 1690-X, Reformation piece ("star" on reverse), struck over Ecu with Long Curl, date and mint obscured; *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "heart" - Michel Mollard, Engraver; R2, FINE

- \*1043. 1691-X, Reformation piece ("star" on reverse), undertype totally obscured; *df* as lot 1042, R2, abt VF, cld.

### Type 10

#### Ecu with Palms

- \*1044. 1695-X, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1690-X; *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "heart" - Michel Mollard, Engraver; R3, AU, lt tarnish.
1045. 1696-X, struck on new planchet (no "crescent" at top of reverse); *df* as lot 1044, R4, VF+/EF, minor flan flaw.

### Type 11

#### Ecu with Insignia

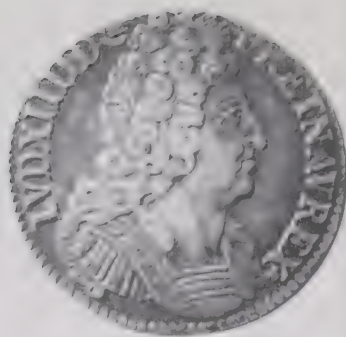
- \*1046. 1702-X, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1697-A; *df*: "star" - Pierre Gabriel Lemoyne, Engraver; R3, EF, slight pitting obv.



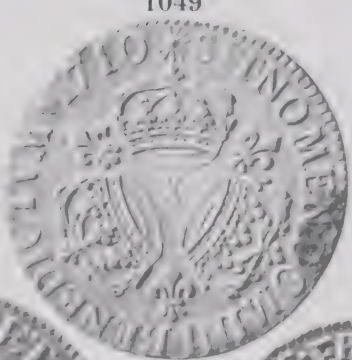
1047



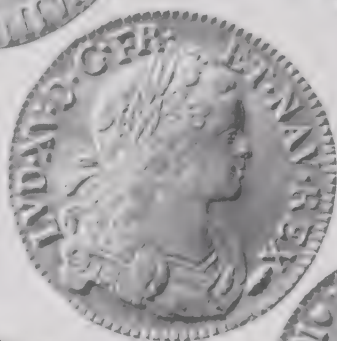
1049



1050



1053



1055



1057



1056



1058







1063



### Type 12

#### Ecu with 8 L's, Type II

- \*1047. 1704-X, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, 1702-I; *df*: "flower" - Pierre Gabriel Lemoyne, Engraver; R3, abt VF/VF

### Type 15

#### Ecu with 3 Crowns

- 1048. 1709-X, *df*: "trefoil" - Martin Julliot, Mint Director; "flower" - Pierre Gabriel Lemoyne, Engraver; edge variety: SALVUM, R2, F, cind, slightly bent.
- \*1049. 1710-X, *df* and edge as lot 1048, "sunburst" with 12 rays at top of reverse; R2, VF, spotty toning, encrustation areas.
- \*1050. 1710-X, *df* and edge as lot 1048, "sunburst" with 16 rays at top of reverse, R2, VF
- 1051. 1711-X, *df* and edge as lot 1048, R3, abt VF, cind.
- 1052. 1713-X, *df* and edge as lot 1048, R3, VF

## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*1053. 1716-X, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, date and mint obscured; *df*: "trefoil" - Martin Julliot, Mint Director; "heart" - Charles I Spens, Engraver; edge variety: SALVUM, R2, VF, ltly cind.

### Type 18

#### Ecu of Navarre

- 1054. 1718-X, *df*: "ear of grain" - Nicolas Julliot, Mint Director; "heart" - Charles I Spens, Engraver; edge variety: SALVUM; R2, EF
- \*1055. 1719-X, *df* and edge as lot 1054, R3, EF, porous areas.

### Type 19

#### Ecu of France

- \*1056. 1721-X, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-X; *df*: "ear of grain" - Nicolas Julliot, Mint Director; "heart" - Charles I Spens, Engraver; edge variety: SALVUM, R3, F+/VF, lt sc obv.
- \*1057. 1722/1-X, Reformation piece, struck over Ecu of Navarre, 1718-A; *df* and edge as lot 1056; R3, EF, portrait cleverly tooled.

### Type 20

#### Ecu with 8 L's

- \*1058. 1724-X, *df*: "ear of grain" - Nicolas Julliot, Mint Director; "heart" - Charles I Spens, Engraver; edge variety: SALVUM, R2, EF, portrait cleverly tooled, some porous areas.

### Type 21

#### Ecu with Laurel Wreath

- 1059. 1726-X, *df*: "ear of grain" - Nicolas Julliot, Mint Director; "heart" - Charles I Spens, Engraver; edge variety: SALVUM, R2, VG
- 1060. 1727-X, *df* and edge as lot 1059, R4, FINE, rbs, cind.
- 1061. 1728-X, *df*: "cut grain" (?) - François Robert Lepicie, Mint Director; "heart" - Charles I Spens, Engraver; R3, VG, grafiti obv.
- 1062. 1729-X, *df* as lot 1061, R3, VG
- \*1063. 1730-X, *df* as lot 1061, R3, VG+/F

*Type 21 ecus issued at Amiens normally show no punctuation on the reverse. The only known exception is this variety struck in 1730 with a prominent "dot" between the words SIT and NOMEN. It has the appearance of a secret mark, but its significance is unknown. The variety without the "dot" also occurs on the ecu 1730-X; although it is not represented in this sale, it is actually somewhat more common than the variety with the "dot."*



1065



1070



1072



1075



1064. 1731-X, *df* as lot 1061, R3, F+,  
flan flaws.
- \*1065. 1733-X, *df* as lot 1061, R3, VF+,  
concave planchet.
1066. 1736-X, *df* as lot 1061, R4,  
G/VG, hvy encrustation spot.
1067. 1737-X, *df* as lot 1061, R3, VF+,  
hair cleverly tooled.
1068. 1738-X, *df* as lot 1061, R4,  
VG+/VF, harshly polished.

### Type 22

#### Ecu with Bandeau

1069. 1747-X, *df*: "flower" - Nicolas  
Jacques Pirlot, Mint Director;  
"heart" - Charles II Spens, En-  
graver; R4, VF, tarnish areas.  
*ex L. Piollet-Sabatier Sale, Ver-  
sailles, March 16, 1975, Lot 187.*  
*No other specimen of this variety*  
*yet reported.*
- \*1070. 1748/7-X, *df* as lot 1069, R4, abt  
EF/VF

1071. 1749-X, *df* as lot 1069, R4, EF,  
clnd, weak strike.

\*1072. 1752-X, *df* as lot 1069, however  
Firman de Ribeaucourt, En-  
graver; R4, bold VF  
*No other specimen of this variety*  
*yet recorded.*

1073. 1753-X, *df* as lot 1072, R4, VG  
*Only one other specimen of this*  
*variety thus far reported.*

1074. 1760-X, *df* as lot 1072, R4, VF,  
planchet flaw, rb.

\*1075. 1765-X, *df*: "hedge" - Charles  
Nicolas de la Haye, Mint Di-  
rector; "heart" - Firman de  
Ribeaucourt, Engraver; R4,  
VF  
*This is the curious reverse variety*  
*with blundered reverse in-*  
*scription ending . . . BEN-*  
*EDITUM (see illustration and*  
*note on page 69 of THE SIL-*  
*VERCROWNS OF FRANCE).*  
*It is the only example of this*  
*variety known at present.*



mintmark: Y

Bourges, a city of great antiquity, has a record of mint activity dating from Carolingian times. It served as the site of a royal French mint beginning with the reign of Philippe I (1060–1108), continuing with only occasional interruption until the reign of Louis XV. Closed when Louis XIV succeeded to the throne, the Bourges mint was equipped with the screw-press in 1648 and reopened for intermittent service until 1662; however, no ecus were struck during that interval.

Idle from 1662 to 1690, the mint was reopened in the latter year for the First Reformation of Louis XIV, and except for brief suspensions 1700–1701, 1703–1704 and 1706–1709, remained in service until finally closed by decree of Louis XV in February, 1772.

The first ecus were struck at Bourges in 1690, and they appeared fairly regularly until at least 1767, the date of the latest reported specimen. The most abundant specimens occur the first two years of issue, namely 1690 and 1691. Subsequent issues are with few exceptions quite rare; several types are represented by only one or two known examples.

The Type 15 ecus struck at Bourges 1710–1713 (see Nos. 1081 and 1082 below) display a secret “dot” below the X of the king’s cipher (LVD X<sup>•</sup>III) otherwise observed only at Lille from 1686 to ca. 1723. Secret marks of this nature are not often susceptible to interpretation, but in this case there is evidence of a relation to the transfer of the Lille engraver to Bourges in 1709.

When the Bourges mint was reopened for the coinage reform of May, 1709 after being closed since 1706, it apparently lacked the services of an engraver. Owing to enemy occupation, however, the mint at Lille was closed at this time (1708–1713). Accordingly, the local engraver, Claude François Hardy, was transferred to fill the vacancy at Bourges. Since it is his dies that bear the “dot” below X both at Bourges and at Lille, it would appear that the mark is a private symbol of the engraver. Hardy returned to Lille in 1713 and the curious “dot” simultaneously disappeared at Bourges.

Between 1648–1772 ecus of ten different types were produced at Bourges. A total of 20 specimens representing seven different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 9

#### Ecu with 8 L's, Type I

- \*1076. 1690-Y, Reformation piece (“star” on reverse), struck over Ecu with Long Curl, 1649-H; *df*: “sunburst” - Pierre Rousseau, General-Director of Mints; “arch” - Mathieu Malherbe, Engraver; R3, VF, lt rns.
- \*1077. 1691-Y, Reformation piece, undertype totally obscured, *df* as lot 1076, R3, VF



1076



1077

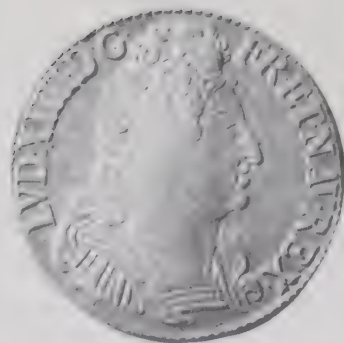




1078



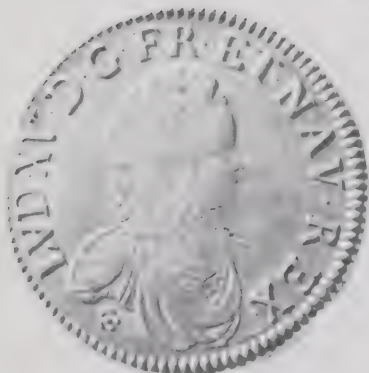
1080



1081



1082



1083



1085



1091





- \*1078. 1693-Y, Reformation piece ("star" on reverse), struck over Parliamentary Ecu, 1679-9; *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "rowel" - engraver; R4, EF, some original luster.

### Type 11

#### Ecu with Insignia

1079. 1701-Y, Reformation piece ("trefoil" not visible due to overstrike), struck over Ecu with Palms, 1696-I; *df*: "rowel" - engraver; R4, FINE, hvy corr.

### Type 12

#### Ecu with 8 L's, Type II

- \*1080. 1704-Y, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, 1702-K; *df*: "gauntlet" - mint director; "rowel" - engraver; R4, EF  
*ex Collier Collection Sale, Coin Galleries, New York City, March 9, 1956, Lot 396. Only one other specimen of this variety thus far reported.*

### Type 15

#### Ecu with 3 Crowns

- \*1081. 1710-Y, *df*: "padlock" (?) - mint director; "diamond" - Claude François Hardy, Engraver; edge variety: SALVUM, R3, abt VF, rb.  
*Secret "dot" below X in the king's cipher.*
- \*1082. 1713-Y, *df*: "elephant" - Pierre François Baret de Ferrand, Mint Director; "diamond" - Claude François Hardy, Engraver; edge variety: SALVUM, R4, EF, ltly clnd.  
*Secret "dot" below X in king's cipher. Only one other specimen of this variety thus far reported.*

## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*1083. 1716-Y, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1709-B; *df*: "crescent" - Pierre Boucault, Engraver; edge variety: SALVUM, R3, VF

### Type 21

#### Ecu with Laurel Wreath

1084. 1726-Y, *df*: "bird" - Hugues Saillard, Mint Director; "crescent" - Pierre Boucault, Engraver; edge variety: SALVUM, variety with normal obverse punctuation ending ET NAV •REX•; R3, VG/F, mount mark.
- \*1085. 1726-Y, *df* and edge as lot 1084, variety with aberrant obverse punctuation ending ET•NAV REX• doubtless due to engraver's carelessness. R4, VG-F
1086. 1730/28-Y, *df* and edge as lot 1084, R3, VG, rb & rns.
1087. 1732-Y, *df* as lot 1084 however Claude Nicolas Bertrand, Engraver; R4, VG, clnd.
1088. 1734-Y, *df* as lot 1087, R4, F-VF, flan flaw.
1089. 1735-Y, *df* as lot 1087, R4, VG/F

### Type 22

#### Ecu with Bandeau

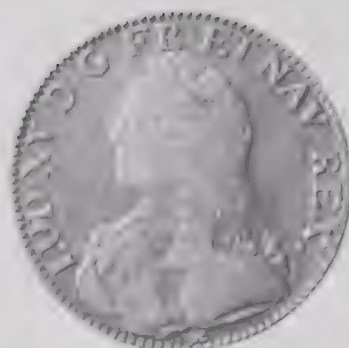
1090. 1742-Y, *df*: "bird" - Hugues Saillard, Mint Director; "crescent" - Claude Nicolas Bertrand, Engraver; R4, F  
*No other specimen of this variety yet recorded.*
- \*1091. 1745-Y, *df* as lot 1090, R4, VF/F+, rb, nicks on face.  
*No other specimen of this variety yet recorded.*
1092. 1751/0-Y, *df* as lot 1090, R4, abt VF  
*No other specimen of this variety*
1093. 1752-Y, *df* as lot 1090, R4, VG, legend partly worn off.
1094. 1756-Y, *df* as lot 1090, R4, FINE, clnd.
1095. 1760-Y, *df* as lot 1090, R4, abt VF, rbs.  
*No other specimen of this variety yet recorded.*



1096



1097



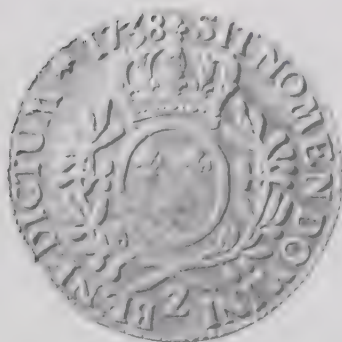
1098



1104



1105





mintmark: Z

Grenoble, ancient capital of the Dauphiny, served as site of a mint in the Middle Ages for the Bishops of Grenoble and later for the rulers of the Dauphiny. The city passed into French possession in 1456 when the province was annexed to the crown. The royal mint dates from 1490 and in 1553 it was assigned the mint letter "Z".

Until the reign of Louis XIV, the mint issued coins almost exclusively of a local character, bearing the Dauphiny coat of arms, however, the mint was seldom very active and remained closed during most of the sixteenth century. It was not equipped with the screw-press until 1660 when it opened for a few years to produce a special issue of 1/12 ecu pieces, whereupon it closed again for forty years.

The mint's last period of active service began in 1702 and continued intermittently until 1772 when the operation was finally shut down by a decree of Louis XV. The first ecu struck at Grenoble was the well-known issue of 1702 bearing the quartered arms of Dauphiny and France (Type 42). After this rare initial issue, the mint produced only the standard types – fairly regularly at first, but more and more infrequently as time passed. Only a few issues are known after 1740, the latest being of the date 1760 (see No. 1106 below). All Grenoble ecus are rare.

Between 1702–1772 ecus of nine different types were produced at Grenoble. A total of 11 specimens representing four different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 12

#### Ecu with 8 L's, Type II

- \*1096. 1704-Z, Reformation piece ("scallop" at top of reverse), struck over Ecu with Palms, 1694-H; *df*: "dolphin" - le Gay, Mint Director; R4, FINE

### Type 15

#### Ecu with 3 Crowns

- \*1097. 1710-Z, *df*: "dolphin" - mint director; "apron" (?) - Claude Herve, Engraver; edge variety: SALVVM, R4, abt F-F, clnd.

## LOUIS XV (1715-1774)

### Type 21

#### Ecu with Laurel Wreath

- \*1098. 1726-Z, *df*: "two dolphins" - A. Amar, Mint Director; "flower" - François Jaley, Engraver; edge variety: SALVUM, R3, VG
1099. 1727-Z, *df* and edge as lot 1098, R4, VG
1100. 1728-Z, *df* as lot 1098, R4, VG, scs.  
*No other specimen of this variety yet recorded.*

1101. 1729-Z, *df* as lot 1098, R4, VG, dirt spots.

1102. 1734-Z, *df* as lot 1098, R4, VG, clnd.  
*No other specimen of this variety yet recorded.*

1103. 1736/5-Z, *df* as lot 1098, R4, VG  
*No other specimen of this variety yet recorded.*

- \*1104. 1738-Z, *df*: "dolphin" - mint director; "flower" - Pierre Chabert, Engraver; R4, VG/F, graffiti obv.  
*No other specimen of this variety yet recorded.*

### Type 22

#### Ecu with Bandeau

- \*1105. 1744-Z, *df*: "dolphin" - mint director; "flower" - Pierre Chabert, Engraver; R4, FINE, rbs.  
*Only one other specimen of this variety recorded: a piece reported in a hoard discovered at Burdinne, Belgium in 1960.*
1106. 1760-Z, *df* as lot 1105, R4, FINE, scs obv.



1108



1009



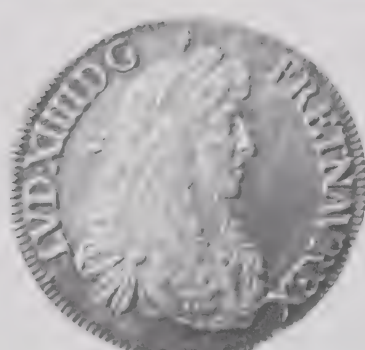
1110



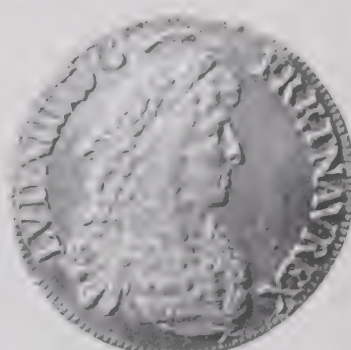
1111



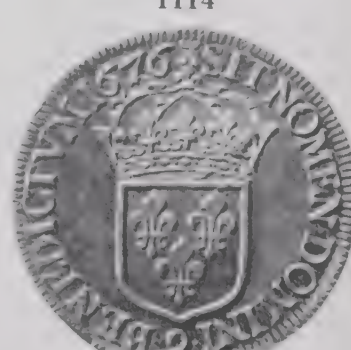
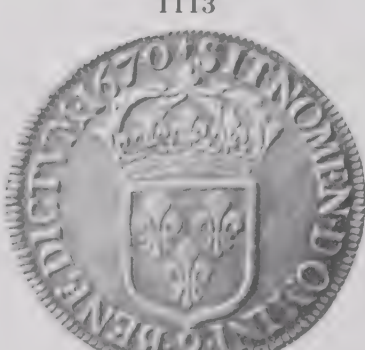
1112



1113



1114





mintmark: 9

Formerly the capital of Brittany, and one of the most ancient cities of Gaul, Rennes has a record of mint activity tracing back at least to the sixth century. When Brittany was united to the French crown during the reign of Francis I, Rennes was incorporated as a mint in the royal system. In 1549 the mintmark "9" was assigned to Rennes and retained throughout its subsequent history. It may be noted that this symbol is not the numeral "9", but an abbreviation of the name Rennes in an obsolete form used in medieval script.

The screw-press was introduced in 1648, and ecus were produced in that same year. Until 1663, however, coinage consisted primarily of minor denominations. In 1663, in contrast to the depression affecting most of the mint system, Rennes entered a long period of relative prosperity. Ecus appeared almost every year until the beginning of the Reformation period in 1690, including the very rare Types 7 and 8. During the Reformations and recoinages from 1690 to 1740 the mint maintained a high level of activity, often second only to Paris in volume of coinage. After 1740 the flow of specie into France shifted away from Rennes, and the mint declined markedly in importance. The production of ecus was reduced drastically, and practically ceased by the time the mint was closed by decree of Louis XV in 1772.

Between 1648–1772 ecus of 18 different types were reportedly produced at Rennes. A total of 70 specimens representing 15 different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

- 1107. 1648-9, *df*: "acorn" (?) - mint director (?); "dove" - (?) Julien Noblet, Engraver; R4, VF, corrosion, clnd.
- \*1108. 1653-9, *df*: "rose" - (?) Julien Noblet, Engraver; R3, abt VF, lt rns, flan flaw on rim, rbs.
- \*1109. 1653-9, *df*: "trefoil" - mint director; "rose" - (?) Julien Noblet, Engraver; R3, F+/VF, clnd, tarnish spot.

### Type 5a

#### Ecu with Juvenile Bust

- \*1110. 1664-9, *df*: "star" - mint director; "rose" - (?) Denis Mathias, Engraver; R2, F+VF, moderate adj marks.

### Type 5b

#### Ecu with Juvenile Bust

- \*1111. 1666-9, *df*: "ermine" - mint director; "rose" - (?) Denis Mathias, Engraver; F/F+, ltly clnd, rn.

- \*1112. 1668-9, *df* as lot 1111, R2, VF+/EF, some small tarnish spots, struck on clipped planchet.

- \*1113. 1670-9, *df*: "ermine" - mint director; "ermine" - engraver; R2, abt VF/VF

- \*1114. 1676-9, *df*: "palm branch" - mint director; "tower" - Jean Bedard, Engraver; R4, VF+/EF, lt tarnish, small polished area.

*The Parliamentary portrait of Louis XIV (Type 6) was introduced initially at Rennes for an issue of ecus in 1673, but there is no record of further coinage of that type until 1679. During the intervening period, the only ecus known for Rennes are a small issue in 1676 struck with Juvenile portrait (Type 5b). This is by far the latest occurrence of the Juvenile portrait at any metropolitan French mint. It is not known why the old design should be revived three years after it was superseded by a new authorized portrait. Apart from the piece catalogued here, only one other specimen of this issue has been reported.*



1115



1116



1117



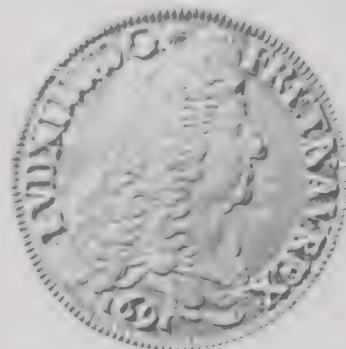
1118



1119



1120



1121





**Type 6**  
**Ecu with First**  
**Parliamentary Bust**

- \*1115. 1679-9, *df*: "sunburst" - mint director; "tower" - Jean Bedard, Engraver; R2, VF, struck on clipped planchet. *Despite the segment missing from the edge, this is not a mutilated coin. It weighs 27.20 grams, very close to standard, hence it is struck on a planchet of full weight. Such irregular planchets would ordinarily be remelted for serious weight deficiency, or be rejected for failure to meet the requirement of perfect roundness.*
- \*1116. 1680-9, *df* as lot 1115, R2, lovely EF, small flan flaw, minor encrustation spot.
- \*1117. 1681-9, *df* as lot 1115, R3, choice VF+/EF
- \*1118. 1683-9, *df* as lot 1115, R2, nearly FINE

**Type 7**  
**Ecu with**  
**Second Parliamentary Bust**

- \*1119. 1684-9, *df*: "orb" - mint director; "tower" - Jean Bedard, Engraver; R4, EF  
*A superb specimen of the Second Parliamentary design, which ranks as the second rarest of all the metropolitan types between 1641-1794. This type is missing from nearly every important French collection of the past century despite the the fact that it has been catalogued by all writers since Hoffmann's original work on the Royal French series in 1878. This is the first published notice of the variety 1684-9, there being no known reference to such an issue prior to the discovery of this piece.*

**Type 9**  
**Ecu with 8 L's, Type I**

- \*1120. 1690-9, 'Reformation piece' ("star" on reverse), struck over Ecu Blanc, 1689-A; *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "rose" - engraver; R2, VF, flan crack.  
*The legend on the reverse starts at the bottom instead of at the top. This is a characteristic of all the ecus struck at Rennes during the First Reformation.*
- \*1121. 1691-9, Reformation piece ("star" on reverse), undertype totally obscured, *df* as lot 1120, R2, VF/EF, ltly clnd, traces of old tarnish spots.

**Type 10**  
**Ecu with Palms**

- \*1122. 1693-9, Reformation piece ("crescent" at top of reverse), struck over Ecu with 8 L's, 1690-A; *df*: "lion" - Jean Jacques Baraly, Mint Director; "heart" - Rene Mathias, Engraver; R3, VF
- \*1123. 1695-9, Reformation piece, struck over Ecu with 8 L's, 1692-9; *df* as lot 1122, R3, VF-EF



1122



1123

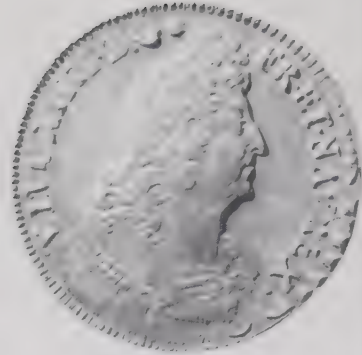




1124



1125



1126



1127



1129



1131



1132



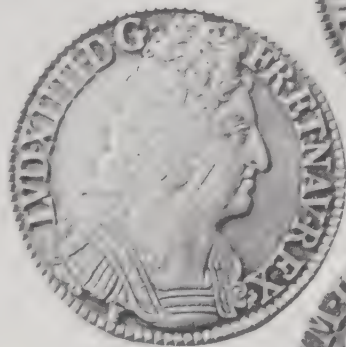




1133



1134



1138



\*1124. 1696-9, Reformation piece, struck over Ecu with 8 L's, 1691-9; *df* as lot 1122, R4, F/F+, porous areas.

\*1125. 1697-9, struck on new planchet (no "crescent" at top of reverse); *df* as lot 1122, R4, VF, rn, bust weakly struck.

### Type 11

#### Ecu with Insignia

\*1126. 1701-9, Reformation piece ("trefoil" at top of reverse), struck over Ecu with Palms, 1695-A; *df*: "lion" - Jean Jacques Baraly, Mint Director; "flower" - engraver; R2, VF

\*1127. 1702-9, Reformation piece, struck over Ecu with Palms, 1697-9; *df* as lot 1126, R2, VF  
*During 1702 the "lion" symbol was moved from behind the king's bust to the area below the bust. This is the variety with "lion" below the bust, although the different is almost obscured by the overstriking.*

1128. 1703/2-9, Reformation piece, struck over Ecu with Palms, 1695-I; *df* as lot 1126, R3, abt VF

### Type 12

#### Ecu with 8 L's, Type II

\*1129. 1704-9, Reformation piece ("scallop" at top of reverse), struck over Ecu with Insignia, 1702, mint obscured; *df*: "lion" - Jean Jacques Baraly, Mint Director; R2, VF, clnd.

1130. 1705/4-9, Reformation piece, struck over Ecu with Insignia, date and mint obscured; *df*: "lion" - Jean Jacques Baraly, Mint Director; "bird" - Francois Lemenager, Engraver; R2, FINE

\*1131. 1705-9, struck on new planchet (no "trefoil" at top of reverse); *df* as lot 1130, R2, VF, rns, clnd.

\*1132. 1708-9, struck on new planchet (no "trefoil" at top of reverse), *df* as lot 1130, R3, AU, planchet flaws, moderate adj marks, lt tarnish.

### Type 15

#### Ecu with 3 Crowns

\*1133. 1709-9, *df*: "lion" - Jean Jacques Baraly, Mint Director; "bird" - (?) Francois Lemenager, Engraver; edge variety: SALVUM/VM (re-engraved edge die), Blundered obverse punctuation: •NAVR•EX; R1, abt VF, small porous areas.

\*1134. 1709-9, *df* as lot 1133, edge variety: SALVUM, Normal obverse punctuation, R1, VF, rb.

1135. 1710-9, *df*: "sheaf of grain" - mint director; "bird" - (?) Francois Lemenager, Engraver; edge variety: SALVUM, R2, F+/VF, mod adj marks.

1136. 1711-9, *df* as lot 1135, R2, FINE, clnd.

1137. 1712-9, *df* and edge as lot 1135, R2, F/F+

\*1138. 1713-9, *df* and edge as lot 1135, R3, abt VF, moderate adj marks.

1139. 1714-9, *df* and edge as lot 1135, R3, VF, tarnish.







1148



1149



1150



- \*1140. 1715-9, *df* and edge as lot 1135, R3, EF

## LOUIS XV (1715-1774)

### Type 17

#### Ecu Vertugadin

- \*1141. 1716-9, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, 1711, mint obscured; *df*: "sheaf of grain" - mint director; "bird" - (?) François Lemenager, Engraver; edge variety: SALVUM, R1, abt EF/EF
- \*1142. 1716-9, struck on new planchet (no "rose" below the bust); *df* and edge as lot 1141, R2, VF, dark, tarnish & porous area rev.
- \*1143. 1717-9, Reformation piece ("rose" below the bust), struck over Type 15 Ecu with 3 Crowns, Rennes mint, date obscured; *df* and edge as lot 1141, R3, VF/EF, small flan flaw.
- \*1144. 1717-9, struck on new planchet (no "rose" below the bust); *df* and edge as lot 1141, R3, VF, portrait tooled.
- \*1145. 1718-9, struck on new planchet (no "rose" below the bust); *df* and edge as lot 1141, R3, EF, fully struck, porous area rev top.

### Type 18

#### Ecu of Navarre

1146. 1718-9, *df*: "sheaf of grain" - mint director; "bird" - (?) François Lemenager, Engraver; edge variety: SALVUM, R2, abt F
- \*1147. 1719-9, *df* and edge as lot 1146, R3, VF

### Type 19

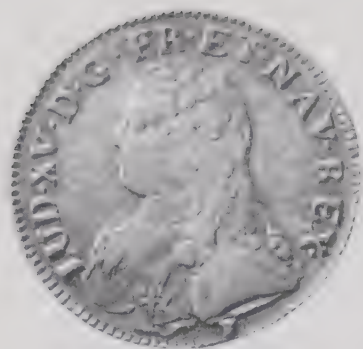
#### Ecu of France

- \*1148. 1721-9, Reformation piece ("trefoil" below the bust), struck over Ecu of Navarre, 1718-9; *df*: "sheaf of grain" - mint director; "bird" - Jean Pierre de Maison-neuve, Engraver; edge variety: SALVUM, R3, F/VF

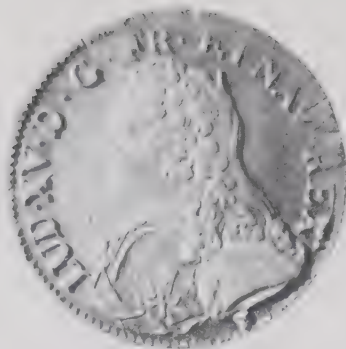
### Type 20

#### Ecu with 8 L's

- \*1149. 1724-9, *df*: "sheaf of grain" - Gilles Gardin de Boishemont, Mint Director; "bird" - Jean Pierre de Maison-neuve, Engraver; edge variety: SALVUM, R3, prooflike AU, moderate adj marks.
- \*1150. 1725-9, *df* and edge as lot 1149, R2, F



1151



1157



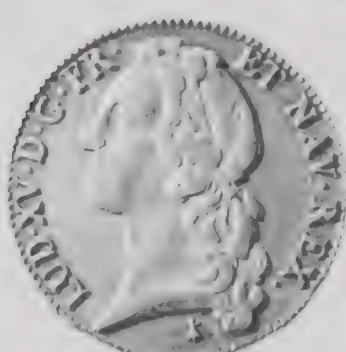
1159



1161



1166



1170



1174





**Type 21**  
**Ecu with Laurel Wreath**

- \*1151. 1726-9, *df*: "sheaf of grain" - Gilles Gardin de Boishemont, Mint Director; "bird" - Jean Pierre de Maisonneuve, Engraver; edge variety: SALVUM, R2, abt VF  
*Reverse inscription punctuated. This is one of the few instances of reverse punctuation known for this type. It does not occur on any subsequent issues from this mint.*
- 1152. 1726-9, *df* and edge as lot 1151, R1, VG  
*Reverse inscription without punctuation.*
- 1153. 1727-9, *df* and edge as lot 1151, R2, VF, clnd.
- 1154. 1728-9, *df* as lot 1151, R2, VF+, porous areas, lt encrustation and scs, hvy adj marks rev.
- 1155. 1729-9, *df* as lot 1151, R3, VG
- 1156. 1730-9, *df* as lot 1151, R2, G/VG  
*Variety without "dot" behind "bird" on the reverse.*
- \*1157. 1730-9, *df* as lot 1151, R2, VF+  
*"dot" behind "bird" on reverse. This "dot" seems to be a deliberate addition to the design, in the nature of a secret mark; however, its significance is unknown. The fact that it is associated with the engraver's different suggests a possible connection with that office: perhaps a temporary change of engraver.*
- 1158. 1731-9, *df* as lot 1151, no "dot" behind bird, R4, VF, hair cleverly tooled, some tooling rev.
- \*1159. 1732-9, *df* as lot 1151, R2, EF
- 1160. 1734-9, *df*: "sheaf of grain" - Gilles Gardin de Boishemont, Mint Director; "bird" - Charles Marie Pierrot de Cleusne, Engraver; R2, VG, rn.
- \*1161. 1735-9, *df*: "sheaf of grain" - mint director; "bird" - Charles Marie Pierrot de Cleusne, Engraver; R3, EF  
*There is a "star" before LUD on this coin. It may be a supplementary different of the mint director (name not known) that replaced Gilles Gardin de Boishemont in 1734.*

- 1162. 1736-9, *df* as lot 1161, "star" before LUD as on preceding piece; R4, VG-F, rbs.
- 1163. 1737-9, *df* as lot 1161, no "star" before LUD; R4, G, clnd.
- 1164. 1738-9, *df* as lot 1161, "star" before LUD; R3, FINE, tarnish.

**Type 22**  
**Ecu with Bandeau**

- 1165. 1742-9, *df*: "sheaf of grain" - mint director; "bird" - Charles Marie Pierrot de Cleusne, Engraver; R4, VG
- \*1166. 1743-9, *df* as lot 1165, R4, F+  
*No other specimen of this variety yet recorded.*
- 1167. 1744-9, *df* as lot 1165, R4, F
- 1168. 1746-9, *df*: "ermine" - mint director; "bird" - engraver; R4, VG/G, rbs.
- 1169. 1747-9, *df* as lot 1168, R4, abt VF, rbs.  
*No other specimen of this variety yet recorded.*
- \*1170. 1753/1-9, *df* as lot 1168, R4, VF  
*No other specimen of this variety yet recorded.*
- 1171. 1754-9, *df* as lot 1168, R4, F, rns.  
*No other specimen of this variety yet recorded.*
- 1172. 1756-9, *df* as lot 1168, R3, F, rns, clnd.
- 1173. 1757-9, *df* as lot 1168, R3, bold VF+
- \*1174. 1759-9, *df*: "lion" - mint director; "bird" - engraver; R3, bold VF
- 1175. 1762-9, *df* as lot 1174, R4, F
- 1176. 1766-9, *df* as lot 1174, R4, F/F+, clnd.



1177



1180



1183



1184



1185



1187



1189





mintmark: &

Aix, the capital of ancient Provence, became the site of a royal mint shortly after the territory passed into French possession in 1481. The city engaged in a protracted rivalry with Marseille for possession of the Provence mint and finally won out in the course of the sixteenth century. Its traditional mintmark "&" was assigned in 1550 and for the next 200 years it remained one of the most active mints in the royal system.

The screw-press was introduced in 1646, and the first ecu appeared in the following year. Aix was one of the few mints active during the depressed period 1660–1690; ecus were frequently produced, including the rare Ecu Blanc (Type 8) a specimen of which (1689–&) recently appeared in a German auction.

During the reforms and recoinages 1690–1740 the mint remained an important source of ecus, but after 1740 production declined steadily and came to a halt early in the reign of Louis XVI. The latest ecu presently recorded is dated 1777. The mint remained in service until 1786, but seems to have confined its operations primarily to copper coin during the last decade. By an edict of February, 1786 the Aix mint was ordered closed and its equipment and personnel transferred to Marseille.

Between 1646–1786 ecus of 17 different types were produced at Aix. A total of 53 specimens representing 15 different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 4

#### Ecu with Long Curl

- \*1177. 1647-&, *df*: "lion's face" - Laurent Mottry, Mint Director; "diamond" - Jacques Calossale, Engraver; R4, VF+/EF  
*No other specimen of this variety yet recorded.*
- 1178. 1648-&, *df* as lot 1177, R4, VF, some pitting and corr.
- 1179. 1649-&, *df* as lot 1177, R2, F+, cld, rb.
- \*1180. 1652-&, *df* as lot 1177, R2, VF/EF  
*Reverse inscription with punctuation between words.*
- 1181. 1652-&, *df* as lot 1177, R2, abt VF/VF, major planchet flaw, lt encrustation spots.  
*Reverse inscription without punctuation between words.*
- 1182. 1653-&, *df* as lot 1177, R3, abt VF, obv tooled, rb.

### Type 5b

#### Ecu with Juvenile Bust

- \*1183. 1667-&, *df*: "star" - mint director; "diamond" - Jacques Calossale, Engraver; R3, VF, lt rns.

### Type 6

#### Ecu with

#### First Parliamentary Bust

- \*1184. 1679-&, *df*: "palm branch" - Nicolas Simon, Mint Director; "diamond" - Jean Joseph Calossale, Engraver; R3, VF, cld, rb, flan flaw.

- \*1185. 1680-&, *df* as lot 1184, R3, VF-EF, cld, minor encrustation.

### Type 9

#### Ecu with 8 L's, Type I

- 1186. 1690-&, Reformation piece ("star" on reverse), struck over Ecu with Long Curl, date and mint obscured; *df*: "diamond" - Jean Joseph Calossale, Engraver; R3, F-VF, cld.
- \*1187. 1690-&, struck on new planchet (no "star" on reverse); *df*: "crescent" - François Bouchaud, Mint Director; "diamond" - Jean Joseph Calossale, Engraver; R3, abt VF

### Type 10

#### Ecu with Palms

- 1188. 1693-&, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's, 1690-&, *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "diamond" - Jean Joseph Calossale, Engraver; R3, F-VF, cld, flan flaw.
- \*1189. 1694-&, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's, 1690-N; *df* as lot 1188, R3, FINE
- 1190. 1694-&, Reformation piece ("crescent" on reverse), struck over Ecu with 8 L's, 1692-&; *df* as lot 1188, R3, F-VF, flan flaws.



1192



1193



1195



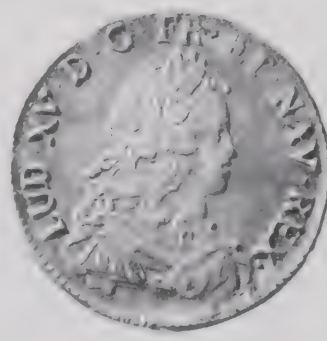
1196



1197



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1200





**Type 11**  
**Ecu with Insignia**

1191. 1702-&, Reformation piece ("trefoil" on reverse), struck over Ecu with Palms, 1693-&; *df*: "diamond" - Jean Joseph Calossale, Engraver; R3, F, clnd.
- \*1192. 1702-&, struck on new planchet (no "trefoil" on reverse); *df* as lot 1191, R4, F/VF  
*Specimens struck on new planchet during this Reformation at any mint other than Paris are extremely rare.*

**Type 12**  
**Ecu with 8 L's, Type II**

- \*1193. 1704-&, Reformation piece ("scallop" on reverse), struck over Ecu for Bearn with Insignia, 1701; *df*: "diamond" - Jean Joseph Calossale, Engraver; R3, VF  
*This specimen is struck over the very rare Type 31 Ecu for Bearn with Insignia dated 1701, the design and legends of which are perfectly visible. The piece will readily serve as a representative specimen of the undertype.*

**Type 15**  
**Ecu with 3 Crowns**

1194. 1709-&, *df*: "heart" - Marc Dufiguet, Mint Director; "diamond" - Esprit Charles Marie Calossale; edge variety: SALVUM, R2, VF/XF, polished.
- \*1195. 1710-&, *df* and edge as lot 1194, R3, EF-AU, planchet flaw.

**LOUIS XV (1715-1774)**

**Type 17**  
**Ecu Vertugadin**

- \*1196. 1716-&, Reformation piece ("rose" below bust), struck over Ecu with 3 Crowns, 1710, mint obscured; *df*: "heart" - Marc Dufiguet, Mint Director; "diamond" - Esprit Charles Marie Calossale, Engraver; edge variety: SALVUM, R2, VF
- \*1197. 1717-&, struck on new planchet, *df* and edge as lot 1196, R3, abt EF, clnd, small flan flaw, mod adj marks.

**Type 18**  
**Ecu of Navarre**

1198. 1718-&, *df*: "heart" - Marc Dufiguet, Mint Director; "diamond" - Esprit Charles Marie Calossale, Engraver; edge variety: SALVUM, R2, VF, small flan flaw.

- \*1199. 1719-&, *df* as lot 1198, edge variety: SALUVM, R3, UNC  
*A similar edge variation occurred at Caen in 1725 (see lot 243 above), and at Pau 1726-1731 and 1785-1787.*

**Type 19**  
**Ecu of France**

- \*1200. 1723-&, struck on new planchet (no "trefoil" below the bust); *df*: "heart" - Marc Dufiguet, Mint Director; "diamond" - Esprit Charles Marie Calossale, Engraver; edge variety: SALUUM; R4, EF, ltly clnd, lt encrustation.  
*The edge inscription is well struck up and the reading SALUUM is unmistakable. It is the only occurrence of such a form known at this or any other mint.*

**Type 21**  
**Ecu with Laurel Wreath**

- \*1201. 1726-&, *df*: "heart" - Marc Dufiguet, Mint Director; "diamond" - Esprit Charles Marie Calossale, Engraver; edge variety: SALVUM, R2, VF, small dig obv.  
*This specimen is without obverse punctuation.*
- \*1202. 1726-&, *df* and edge as lot 1201, R2, EF, flan flaws.  
*This specimen has normal obverse punctuation.*



1201



1202





1207



1212



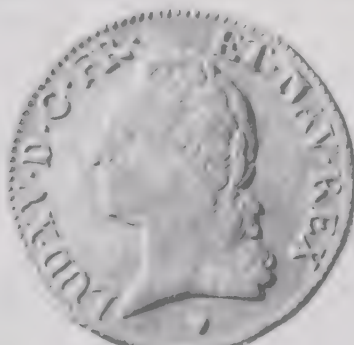
1214



1219



1223



1228



1229





1203. 1727-&, *df* and edge as lot 1201, R3, VG
1204. 1729-&, *df* and edge as lot 1201, R4, AG, tarnish.
1205. 1730-&, *df* and edge as lot 1201, R3, VF+, hvy adj marks.
1206. 1732-&, *df* and edge as lot 1201, R3, EF, small tarnish spots.
- \*1207. 1734-&, *df* as lot 1201, R3, VG  
*Counterstamped and edge milled for the Canton of Bern, 40 Batzen.*
1208. 1736-&, *df* as lot 1201, R4, G  
*No other specimen of this variety yet recorded.*
1209. 1737-&, *df*: "anchor" - Gustave Adolphe Perricard, Mint Director; "diamond" - Joseph Charles Calossale, Engraver; R4, G
1210. 1738/7-&, *df* as lot 1209, R3, F
1211. 1738-&, *df* as lot 1209, R3, VF+, die bulge, flan flaws.
- \*1212. 1739-&, *df* as lot 1209, R4, abt EF
1213. 1740/39-&, *df* as lot 1209, R4, VG, flan flaw.

## Type 22

### Ecu with Bandeau

- \*1214. 1745-&, *df*: "anchor" - Gustave Adolphe Perricard, Mint Director; "diamond" - Joseph Charles Calossale, Engraver; R4, virtually as struck, VF/AU, very weak strike on portrait.
1215. 1746/5-&, *df* as lot 1214, No punctuation between words of reverse inscription, R3, VF, small dig on bust.
1216. 1746-&, *df* as lot 1214, Reverse legend punctuated, R3, VG
1217. 1756-&, *df* as lot 1214, R4, FINE, clnd, slightly porous rev.
1218. 1759-&, *df*: "lion" - Anthoine Barthelemy Tabaries, Mint Director; "diamond" - Joseph Charles Calossale, Engraver; R4, F, clnd.  
*No other specimen of this variety yet recorded.*

- \*1219. 1761-&, *df* as lot 1218, R4, VG  
*No other specimen of this variety yet recorded.*
1220. 1764-&, *df*: "heart" - Cyprien Sabatier, Mint Director; "diamond" - Joseph Charles Calossale, Engraver; R3, VG
1221. 1765-&, *df* as lot 1220, R4, VG  
*No other specimen of this variety yet recorded.*
1222. 1766-&, *df* as lot 1220, R4, F, rbs.
- \*1223. 1767-&, *df* as lot 1220, R3, VF
1224. 1768-&, *df*: "heart" - Cyprien Sabatier, Mint Director; "diamond" - Esprit Charles Marie Jacques Calossale, Engraver; R4, F, brockage rev.
1225. 1769-&, *df* as lot 1224, R4, abt VF, hvy adj marks.
1226. 1771-&, *df* as lot 1224, R4, VF, hvy adj marks.

## Type 23

### Ecu with Aged Head

1227. 1774-&, *df*: "heart" - Cyprien Sabatier, Mint Director; "diamond" - Esprit Charles Marie Jacques Calossale, Engraver; R3, VG, flan flaw.  
*Bust with normal drapery and designer's name around the king's neck.*
- \*1228. 1774-&, *df* as lot 1227, R3, VG  
*Bust without drapery or the designer's name at the king's neck, apparently effaced from the die before striking (see note on page 72 of THE SILVER CROWNS OF FRANCE).*

## LOUIS XVI (1774-1793)

## Type 24

### Royal Ecu

- \*1229. 1775-&, *df*: "bow" - Bernard Bernard, Mint Director; "disk" - Etienne Borelly, Engraver; R3, VF



1230



1232



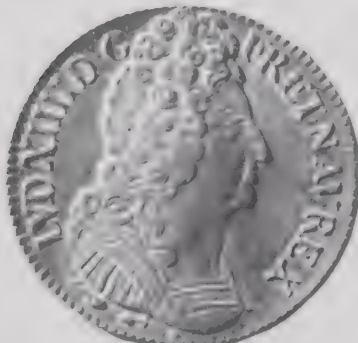
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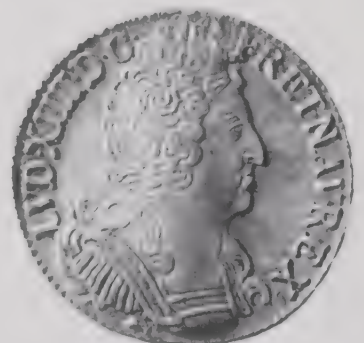
1235



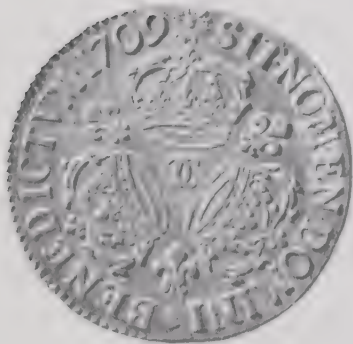
1236




1237



1238





mintmark: 

Besançon, located within the ancient boundaries of Burgundy, had long enjoyed an independent status as a free city of the Holy Roman Empire when the city was seized by the French army during the wars of Louis XIV (1674). Annexation was confirmed by the treaty of Nimeguen in 1678. The municipal coinage, exercised since 1537, ceased with the French occupation.

A need for additional minting facilities during the Reformations of Louis XIV led to the selection of Besançon as the site of a new royal mint. A decree of December, 1693 ordered the renovation of the old municipal mint and reopening under royal charter.

Coinage began in February, 1694, and except for four brief suspensions 1700–1701, 1703–1704, 1706–1709 and 1757–1759, the mint remained in continuous service until it was suppressed by the decree of February, 1772.

Despite its long history, the Besançon mint never achieved a significant output. During the era of reforms, 1694–1726 ecus were struck fairly regularly, but almost invariably in small volume. The greatest activity was registered between 1709–1718. After 1726 only a few scattered issues are known, all very rare. Issues of the Ecu with Bandeau from Besançon are the rarest of all mint varieties.


On the Ecu with Palms, the first issue at this mint, the king's cipher is rendered as LVD XIV instead of the usual LVD XIII. The only other occurrence of the form is on issues of the Dijon mint during the First and Second Reformations. (see note on page 34 or THE SILVER CROWNS OF FRANCE for further discussion).


Between 1694–1772 ecus of ten different types were produced at Besançon. A total of 19 specimens representing eight different types are included in the following section of this sale.


## LOUIS XIV (1643-1715)

### Type 10

#### Ecu with Palms


- \*1230. 1694-, Reformation piece ("crescent" on reverse), undertype obscured; *df*: "sunburst" - Pierre Rousseau, General-Director of Mints; "rowel" - Charles Louis Durand, Engraver; R3, VF, encrustation on rim.  
*Obverse legend beginning LVD XIV (see note on page 34 of THE SILVER CROWNS OF FRANCE).*

1231. 1695-, Reformation piece, struck over Ecu with 8 L's, date and mint obscured; *df* as lot 1230, R4, VG/F, hvy corr.  
*Obverse legend as previous coin.*

- \*1232. 1696-, Reformation piece, undertype obscured; *df*: "tree" - Claude François Arbilleur, Mint Director; "rowel" - Charles Louis Durand, Engraver; R4, F+/VF  
*Obverse legend as previous coin.*


### Type 11

#### Ecu with Insignia

- \*1233. 1701-, Reformation piece ("trefoil" on reverse), struck over Ecu with Palms, 1693-S; *df*: "star" - Claude François Arbilleur, Mint Director; "bird" - Bon Anathoile Nicole, Engraver; R3, VF, scs obv r. field.





### Type 12

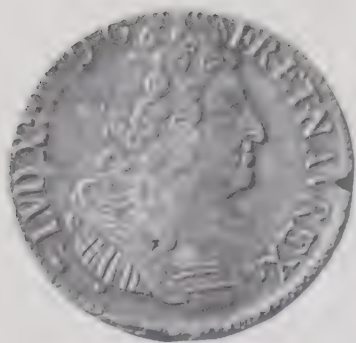
#### Ecu with 8 L's, Type II

1234. 1704-, Reformation piece ("scallop" on reverse), struck over Ecu with Insignia, 1701-S; *df*: "tree" - Claude François Arbilleur, Mint Director; "Moor's head" - Hugues Morand, Engraver; R4, VG

### Type 15

#### Ecu with 3 Crowns

- \*1235. 1709-, *df*: "tree" - Claude François Arbilleur, Mint Director; "Moor's head" - Hugues Morand, Engraver; edge variety: SALVUM, R3, VF  
*"dots" flanking "Moor's head" at bottom of reverse.*
- \*1236. 1709-, *df* and edge as lot 1235, R3, abt EF  
*no "dots" flanking "Moor's head" at bottom of reverse.*
- \*1237. 1710-, *df* and edge as lot 1235, R3, abt EF/EF
- \*1238. 1711-, *df* and edge as lot 1235, R4, UNC, fully struck FDC



1239



1240



1241



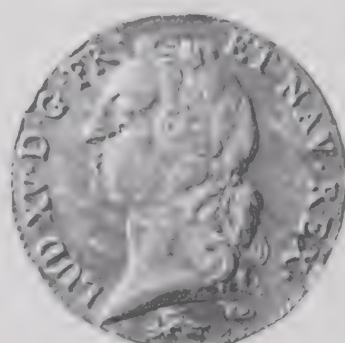
1242



1245




1246



1247






- \*1239. 1712-, *df*: "torch" - Jean Louis Loir, Mint Director; "Moor's head" - Hugues Morand, Engraver; edge variety: SALVUM, R4, VF/EF, flan flaws.

## LOUIS XV (1715-1774)


### Type 17

#### Ecu Vertugadin

- \*1240. 1716-, Reformation piece ("rose" below the bust) struck over Ecu with 3 Crowns, 1710-K; *df*: "torch" - Jean Louis Loir, Mint Director; "Moor's head" - Hugues Morand, Engraver; edge variety: SALVUM, R3, VF


### Type 18

#### Ecu with Navarre


- \*1241. 1718-, *df*: "torch" - Jean Louis Loir, Mint Director; "Moor's head" - Hugues Morand, Engraver; edge variety: SALVUM, R4, EF or better, planchet striation.


### Type 21

#### Ecu with Laurel Wreath

- \*1242. 1726-, *df*: "torch" - Jean Louis Loir, Mint Director; "star" - engraver; edge variety: SALVUM, R2, VF




1243. 1727-, *df* and edge as lot 1242, R3, VG

1244. 1733-, *df*: "animal" (?) - Francois Lanthal, Mint Director; "star" - engraver; R4, VG, scs obv.

- \*1245. 1736-, *df*: "animal" (?) - Francois Lanthal, Mint Director; "trefoil" - Claude Louis Aimé Couché, Engraver; R4, F  
*No other specimen of this variety yet recorded.*

### Type 22

#### Ecu with Bandeau

- \*1246. 1752-, *df*: "leopard" - Joachim Viguier, Mint Director; "flame" - engraver; R4, VF, flan flaws.
- \*1247. 1765/4-, *df*: "dove" - Jean Charles Noe Fleur, Mint Director; "flame" - engraver; R4, abt VF, flan flaws, clnd, rbs, porous areas as struck.
1248. 1765-, *df* as lot 1247, R4, G/VG



1249



1250



1251



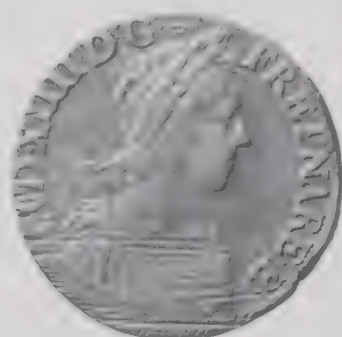
1252



1253



1254



1255





## THE ECUS FOR BEARN

MORLAAS

1652 – 1662

**mintmark: “arms of Bearn” and letter M on reverse**

The history of the Morlaas mint and the identification of its coinage is discussed at length in THE SILVER CROWNS OF FRANCE pages 83–88. Briefly summarized, present evidence indicates that the Morlaas facility was converted to the screw-press in 1652 and functioned actively until 1662. The mint then closed and there is nothing in the subsequent record to suggest that it ever reopened.

During its 11 years of service Morlaas produced only a single type, the Ecu for Bearn with Long Curl. A total of seven specimens representing this type are included in the following section of this sale.

### LOUIX XIV (1643-1715)

#### Type 26

##### Ecu for Bearn with Long Curl

- \*1249. 1654, *df*: letter “G” - mint director (?); letter “M” - mintmark (?); R4, abt VF/VF
- \*1250. 1656, *df*: letter “R” - mint director (?); letter “M” - mintmark (?); R2, VF/EF, struck on clipped planchet.
- \*1251. 1657, *df*: letter “A” - mint director (?); letter “M” - mintmark (?); R3, F/VF, flat strike, small porous areas, struck on clipped planchet.
- \*1252. 1658, *df*: letter “A” - mint director (?); letter “M” - mintmark (?); R4, FINE, encrustation and discoloration rev.
- \*1253. 1659, *df*: “fleur de lis” - mint director (?); letter “M” - mintmark (?); R3, VF
- \*1254. 1660, *df*: “coronet” - mint director (?); “bird” - engraver (?); letter “M” - mintmark (?); R3, EF, clipped, porous areas rev.
- \*1255. 1661, *df*: “coronet” - mint director (?); “panache” - engraver (?); letter “M” - mintmark (?); R3, VG/F, hvy adj marks obv.



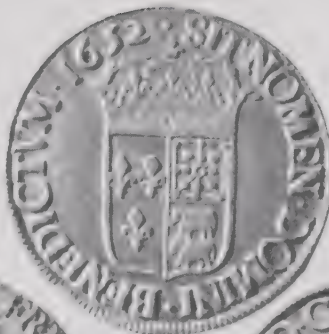
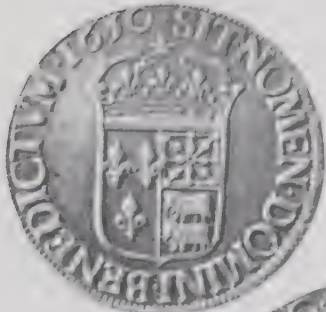
1256



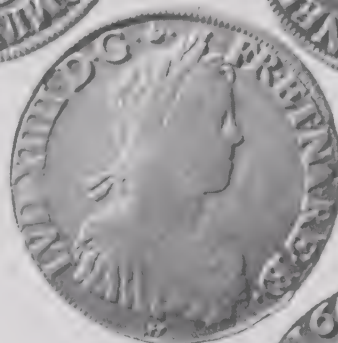
1257



1258



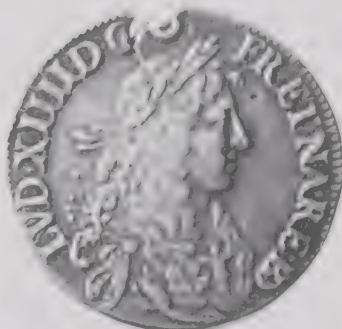
1259



1260



1261



1262



1263





mintmark: “arms of Bearn” or “cow”

The history of the Pau mint and the identification of its coinage is detailed in *THE SILVER CROWNS OF FRANCE* pages 83–113. The mint was converted from the hammer to the screw-press in 1650 and remained in nearly continuous service until the Revolution, producing exclusively coins of the special Bearn design characterized by the obverse legend ending BD (in monogram form) signifying Bearnis Dominus (“Lord of Bearn”).

A generally dependable supply of specie from neighboring Spain supported a regular coinage of ecus over most of this period. During the numerous reforms from 1690 to 1725, however, the movement of specie was greatly hampered and ecus were produced in severely restricted numbers; all types from this period are very rare. By contrast, coinage expanded enormously later in the reign of Louis XV, and under Louis XVI the Pau mint became the single most prolific source of ecus in the royal mint system.

Between 1650–1794 ecus of 16 types were reportedly produced at Pau. A total of 73 specimens representing 10 different types are included in the following section of this sale.

## LOUIS XIV (1643-1715)

### Type 26

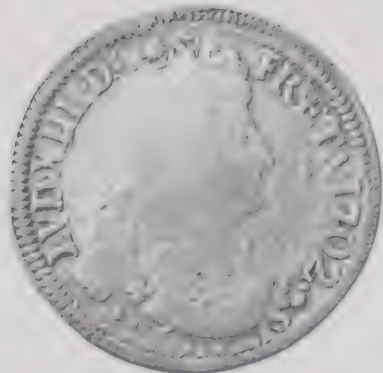
#### Ecu for Bearn with Long Curl

- \*1256. 1650, *df*: “crossed laurel branches” - mint director; R2, F+/VF
- \*1257. 1652, *df*: letter “F” - mint director (?); no “dot” before FR on obverse; R3, FINE, cld.
- \*1258. 1652, *df*: letter “F” - mint director (?); with “dot” before FR on obverse; R3, FINE, flat strike.
- \*1259. 1653, *df*: letter “F” - mint director (?); R2, XF, weak strike.
- \*1260. 1660, *df*: “curlicue” - mint director (?); “panache” - engraver (?); R4, VG

### Type 27

#### Ecu for Bearn with Juvenile Bust

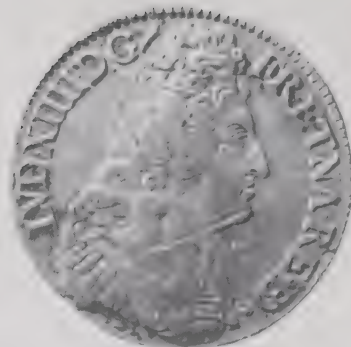
- \*1261. 1663, *df*: “bird” - mint director; “dog” - Jacques de Soubiran, Engraver; R3, VF, lt sc rev.  
*The version of the “Juvenile” portrait adopted at Pau differs distinctly from the portrait originally used at the metropolitan mints. The bust is larger, with a more elaborate peruke and a figure ornamenting the breastplate. See discussion on page 21 of THE SILVER CROWNS OF FRANCE.*
- \*1262. 1669/8, *df*: “crescent” - mint director; “dog” - Jacques de Soubiran, Engraver; R3, abt VF/VF, major planchet flaws, lt scs.
- \*1263. 1675, *df*: “trefoil” - mint director; “dog” - Jacques de Soubiran, Engraver; R2, VF, portrait tooled.



1264



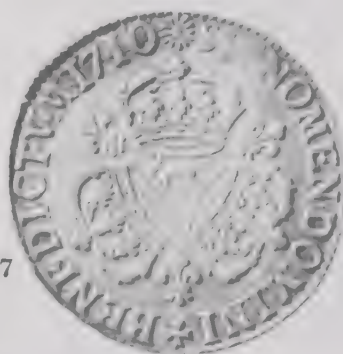
1265



1266



1267



1270



1272



1273





### **Type 31**

#### **Ecu for Bearn with Insignia**

- \*1264. 1702, Reformation piece ("trefoil" on reverse), *df*: "heart" - mint director (?); R3, FINE

*Instead of being struck over an earlier type, this specimen is strangely struck over the same Bearn type, also dated 1702. A close examination, however, reveals the source of the anomaly. The underlying design shows a "heart" at the top of the reverse rather than a "trefoil"; the coin was evidently overstruck first with dies intended for "new planchet" pieces at Pau, then later restruck with the proper "Reformation" dies bearing the "trefoil" at top of reverse. This piece indicates that the Pau mint was prepared to coin "new planchet" ecus during the Third Reformation, but no actual specimen has yet been reported.*

*An example of this rare type dated 1701, overstruck at Aix in 1704 is listed above (see lot 1193). The original design and legends are plainly visible.*

### **Type 32**

#### **Ecu for Bearn with 8 L's, Type II**

- \*1265. 1704, Reformation piece ("lance" on reverse), struck over Ecu for Bearn with Insignia, 1703; *df*: "dog" & "diamond" - Martin Courant, Mint Director; "cross" - Loyard, Engraver; R2, VF  
*The underlying design, legends and date are clearly visible. Apart from this occurrence, no Type 31 ecu dated 1703 has yet been reported.*

### **Type 33**

#### **Ecu for Bearn with 3 Crowns**

- \*1266. 1709-cow, *df*: "dog" - & "diamond" - Martin Courant, Mint Director; "cross" - Loyard, Engraver; edge variety: SALVVM, R3, abt VF

- \*1267. 1710-cow, *df*: "leopard" & "diamond" - Jean Jacques de Monaix, Mint Director; "cross" - Loyard, Engraver; edge variety: SALVVM, R3, abt VF

1268. 1711-cow, *df* and edge as lot 1267, R4, F+/VF, ltly clnd.

1269. 1712-cow, *df* and edge as lot 1267, R4, F/VF

## **LOUIS XV (1715-1774)**

### **Type 34**

#### **Ecu Vertugadin for Bearn**

- \*1270. 1716-cow, struck on new planchet (no "rose" below the bust); *df*: "leopard" - Jean Jacques de Monaix, Mint Director; "cross" - Loyard, Engraver; R4, EF

*This piece, one of only two specimens known to exist, is ex Bourgey Sale Paris, June 1966, Lot 294 and previously ex Barbier Collection Sale Paris, May 1936, Lot 549, where it is illustrated in the plates.*

### **Type 38**

#### **Ecu with Bearn with Laurel Wreath**

1271. 1726-cow, *df*: "fleur de lis" - Le Sieur d'Inval, Mint Director; "cross" - (?) Pierre Dufour, Engraver; edge variety: SALUVM (sic), R3, VG  
*See page 108 of THE SILVER CROWNS OF FRANCE for a discussion of this edge variety.*
- \*1272. 1727-cow, *df* and edge as lot 1271, R3, abt EF
- \*1273. 1728-cow, *df* and edge as lot 1271, R3, EF
1274. 1729-cow, *df* and edge as lot 1271, R3, VG-F, rbs, hvy sc.
1275. 1730-cow, *df* and edge as lot 1271, R2, VG, some encrustation.
1276. 1731-cow, *df* and edge as lot 1271, R3, F, clnd.
1277. 1732-cow, *df* as lot 1271, edge variety: SALVUM, R3, VG
1278. 1733-cow, *df* and edge as lot 1277, R3, VG-F, clnd, nick in field.



1283



1290



1292



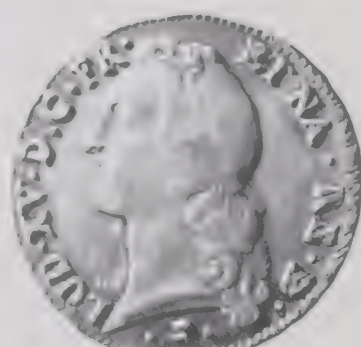
1298



1299



1303



1305





- 1279. 1734-cow, *df*: "flower" (below bust) - mint director; "cross" - engraver; R3, VG, flan flaw.
- 1280. 1735-cow, *df* as lot 1279, but "flower" after BD; R3, VG
- 1281. 1736-cow, *df* as lot 1280, R3, G/VG
- 1282. 1738-cow, *df* as lot 1280, R3, VG, rb.

### Type 39

#### Ecu for Bearn with Bandeau

- \*1283. 1746-cow, *df*: "tulip" - d'Arripe, Mint Director; "sheaf of grain" - Jean Antoine Duvinet, Engraver; R3, abt EF
- 1284. 1747-cow, *df* as lot 1283, R3, F/F+, clnd.
- 1285. 1749-cow, *df* as lot 1283, R3, VG+
- 1286. 1751-cow, *df* as lot 1283, R4, F/F+, hvy rbs, possible broach mount rev.
- 1287. 1752-cow, *df* as lot 1283, R3, F
- 1288. 1753-cow, *df* as lot 1283, R3, VG, file mark on edge.
- 1289. 1754-cow, *df* as lot 1283, R3, VG, clnd, traces of hvy encrustation.
- \*1290. 1755-cow, *df* as lot 1283, R2, EF, tarnish, lt encrustation.
- 1291. 1756-cow, *df* as lot 1283, R2, VF+, flan flaws.
- \*1292. 1757-cow, *df* as lot 1283, R2, EF, dark.
- 1293. 1758/7-cow, *df* as lot 1283, R2, F, rn.
- 1294. 1758-cow, *df* as lot 1283, R2, VF, rns, scs obv legend, tarnish.
- 1295. 1759-cow, *df* as lot 1283, R3, VG
- 1296. 1760-cow, *df*: "tulip" - d'Arrippe, Mint Director; "sheaf of grain" - Pierre Joseph Duvinet, Engraver; R3, FINE
- 1297. 1761-cow, *df* as lot 1296, no "dot" after FR on obverse, "dot" at top of reverse; R2, FINE, scs obv.
- \*1298. 1761-cow, *df* as lot 1296, "dot" after FR on obverse, no "dot" at top of reverse; R2, F-VF, corr obv.
- \*1299. 1762-cow, *df* as lot 1296, R3, VF-EF, hvy adj marks obv.
- 1300. 1763-Cow, *df* as lot 1296, R2, VF, tarnish rev.
- 1301. 1764-cow, *df* as lot 1296, R2, F, clnd.
- 1302. 1765-cow, *df* as lot 1296, R1, abt VF, large flan flaws, clnd.
- \*1303. 1766-cow, *df* as lot 1296, R2 VF
- 1304. 1767-cow, *df* as lot 1296, R1, VG, clnd, punch mark obv.
- \*1305. 1768-cow, *df* as lot 1296, R2, VF
- 1306. 1769-cow, *df* as lot 1296, R2, VF
- 1307. 1770-cow, *df* as lot 1296, R2, VG



1309



1312



1316



1324



1326



1327



1328





### Type 40

#### Ecu for Bearn with Aged Head

- 1308. 1771-cow, *df*: "tulip" - d'Arripe, Mint Director; "sheaf of grain" - Pierre Joseph Duvinet, Engraver; R2, VF
- \*1309. 1772-cow, *df* as lot 1308, R1, EF, fully struck.
- 1310. 1773-cow, *df* as lot 1308, R2, VG
- 1311. 1774-cow, *df* as lot 1308, R2, F+, clnd.

### LOUIS XVI (1774-1793)

#### Type 41

#### Royal Ecu for Bearn

- \*1312. 1775-cow, *df*: "tulip" - d'Arripe, Mint Director; "sheaf of grain" - Pierre Joseph Duvinet, Engraver; R3, VF
- 1313. 1776-cow, *df* as lot 1312, R3, F, tarnish spots.
- 1314. 1777/6-cow, *df* as lot 1312, R3, F, hvy rbs, tarnish, deep adj marks.
- 1315. 1778-cow, *df*: "scepter" - Michel Soulon, Mint Director; "sheaf of grain" - Pierre Joseph Duvinet, Engraver; R2, VF
- \*1316. 1779-cow, *df* as lot 1315, R1, VF, flan flaws.
- 1317. 1780-cow, *df* as lot 1315, R1, VF-EF
- 1318. 1781-cow, *df* as lot 1315, R1, F-VF, lt green encrustation. *This specimen from a small hoard uncovered near Varennes, Quebec early in 1964, apparently deposited at the beginning of the Nineteenth Century. Unfortunately, the rest of the hoard of about 40 pieces was dispersed without record.*

- 1319. 1782-cow, *df* as lot 1315, R2, F
- 1320. 1783/2-cow, *df* as lot 1315, R1, VF
- 1321. 1783-cow, *df* as lot 1315, R1, F/VF, lt rim cuts.
- 1322. 1784-cow, *df* as lot 1315, R1, VF, clnd.
- 1323. 1785-cow, *df* as lot 1315, edge variety: SALVUM; R1, VF, small flan flaw.
- \*1324. 1785-cow, *df* as lot 1315, edge variety: SALVUM; R1, VF+/EF, flan flaws. *See page 113 of THE SILVER CROWNS OF FRANCE for discussion of this edge variety.*
- 1325. 1786-cow, *df* and edge as lot 1324; R1, VF, rn.
- \*1326. 1787-cow, *df* and edge as lot 1323; R1, AU, fully struck.
- \*1327. 1788-cow, *df* and edge as lot 1323; R1, VF

- \*1328. 1791-cow, First Semester (no "dot" below D in LUD), *df*: "star" - Jean Baptiste Souton, Mint Director; "sheaf of grain" - Pierre Joseph Duvinet, Engraver; R4, F/F+ *This is the only Bearn variety bearing the provincial title dating from the Revolutionary Era 1789-1815. (The Constitutional and Republican issues from Pau 1791-1794 omit any reference to Bearn.) The royal mint report for 1791 records a coinage of 1690 ecus at Pau; this is the sole known existing specimen. See remarks on page 113 of THE SILVER CROWNS OF FRANCE.*



1329



1330



1332



1333



1334



1336





## THE ECUS FOR NAVARRE

### SAINT PALAIS

1652 – 1672

mintmark: “arms of Navarre”

The history of the mint at Saint Palais is described in *THE SILVER CROWNS OF FRANCE*, pages 118–124. In brief, the mint was converted from a hammer mint to the screw-press in 1652 and remained in service until 1672, at which time it was shut down permanently.

During its last 21 years of service, ecus of four different types were produced at Saint Palais. A total of eight specimens representing two different types are included in the following section of this sale.

### LOUIX XIV (1643-1715)

#### Type 43

##### Ecu for Navarre with Long Curl

- \*1329. 1652, *df*: letter “V” - Pierre du Four, Mint Director; “inverted heart” - Simon d’Armagnac, Engraver; R2, abt EF, portrait cleverly tooled, weak area rev.
- \*1330. 1654, *df* as lot 1329; R2, VF, lt rns.
- 1331. 1656, *df* as lot 1329; R3, VG, flan flaws.
- \*1332. 1657, *df* as lot 1329; R2, VF, flan flaw, ltly clnd.

\*1333. 1658, *df* as lot 1329; R3, abt F/F+

\*1334. 1659, *df*: “trefoil” - mint director; “three-petal flower” - Pierre d’Armagnac, Engraver; R3, VF, struck on clipped planchet, encrustation in legends.

1335. 1661, *df* as lot 1334; R3, VG/F

#### Type 44

##### Ecu for Navarre with Juvenile Bust

\*1336. 1667, *df*: “heart” - mint director (?); R3, F/VF, bust weakly struck, small dig.



END OF SALE

# INDEX OF TYPES

| TYPE NUMBER |       |           | LOT NUMBERS  |
|-------------|-------|-----------|--|
| SOBIN       | CIANI | DAVENPORT |  |
| 1           | 1658  | 3796      | 1  |
| 2           | 1664  | 3797      | 2, 4, 253  |
| 3           | 1833  | 3798      | 3, 5, 6, 254   |
| 4           | 1849  | 3799      | 7-12, 158-162, 350-353, 372-374, 417, 467-475, 543-545, 631-634, 692-696, 747, 768, 769, 893-895, 952, 953, 1039, 1040, 1107-1109, 1177-1182   |
| 5           | 1862  | 3802      | 13, 14, 163, 164, 546-550, 1110-1114, 1183   |
| 6           | 1873  | 3805      | 15-19, 476, 477, 551-555, 861, 1115-1118, 1184, 1185   |
| 7           | 1879  | 3808      | 1119   |
| 8           | 1882  | 3809      | 20   |
| 9           | 1889  | 3811      | 21-26, 134-136, 165-167, 255-258, 314-317, 354-356, 375-377, 418, 419, 478, 556, 557, 635, 697-700, 770, 862, 863, 983-987, 1041-1043, 1076-1078, 1120, 1121, 1186, 1187   |
| 10          | 1894  | 3813      | 27-35, 137, 138, 168-170, 237, 259-264, 318, 357, 378-380, 420, 421, 479-480, 558, 559, 636-638, 701, 702, 748, 749, 771, 772, 864-868, 896, 897, 954, 955, 988-992, 1044, 1045, 1122-1125, 1188-1190, 1230-1232   |
| 11          | 1907  | 1316      | 36-39, 139, 140, 171, 172, 212, 213, 238, 265, 266, 319, 320, 422, 423, 481, 639, 640, 703, 704, 750, 751, 773, 869, 898, 899, 956, 957, 993-995, 1046, 1079, 1126-1128, 1191, 1192, 1233  |
| 12          | 1924  | 1320      | 40, 41, 173, 214, 267-272, 321, 381, 382, 424, 425, 482, 483, 705, 752, 774, 775, 870, 871, 900, 996-998, 1047, 1080, 1096, 1129-1132, 1193, 1234  |
| 13          | 1929  | 1322      | 901  |
| 14          | —     | —         | 42, 560  |
| 15          | 1937  | 1324      | 43-48, 174-177, 239, 240, 273-278, 322-325, 358, 383-385, 426, 484-489, 561-564, 641-643, 706-708, 753-755, 776, 872-874, 902-905, 958-961, 999, 1000, 1048-1052, 1081, 1082, 1097, 1133-1140, 1194, 1195, 1235-1239   |
| 16          | 2092  | 1325      | 386  |
| 17          | 2096  | 1326      | 49-51, 141, 178-180, 215, 216, 241, 279, 326, 359, 360, 387, 490, 491, 565-567, 644, 645, 709-711, 756, 757, 777, 788, 789, 875, 906, 962, 1001-1004, 1053, 1083, 1141-1145, 1196, 1197, 1240  |
| 18          | 2101  | 1327      | 52, 181, 182, 280, 327, 328, 388, 389, 427, 492, 493, 712, 790, 876, 907, 908, 963, 1005, 1006, 1054, 1055, 1146, 1147, 1198, 1199, 1241   |
| 19          | 2107  | 1328      | 53-57, 142, 183, 184, 242, 329, 330, 390, 646, 778, 791, 877, 964, 1007, 1056, 1057, 1148, 1200  |
| 20          | 2112  | 1329      | 58, 58a, 243, 331, 391, 392, 428, 494, 758, 909, 1058, 1149, 1150  |
| 21          | 2117  | 1330      | 59-74, 143-146, 185-192, 217-227, 244-246, 281-290, 332-341, 361-364, 393-397, 429-435, 495-504, 568-579, 647-655, 713-719, 759-765, 779-785, 792-799, 834-838, 878-886, 910-926, 965-973, 1008-1016, 1059-1068, 1084-1089, 1098-1104, 1151-1164, 1201-1213, 1242-1245 |
| 22          | 2122  | 1331      | 75-102, 147-153, 193-200, 228-233, 247-252, 291-303, 342-349, 365-371, 398-408, 436-440, 505-525, 580-604, 656-665, 720-733, 766, 767, 786, 800-809, 839-850, 887-891, 927-941, 974-978, 1017-1023, 1069-1075, 1090-1095, 1105, 1106, 1165-1176, 1214-1226, 1246-1248  |



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| 24                    | 2187 | 1333  | 109-129, 154-156, 202-207, 234, 307-311, 410-415, 445-462, 530-540, 609-627, 669-685, 688, 689, 738-743, 813-833, 851-858, 945-948, 1026-1035, 1229 |
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| 33                    | —    | 1324A | 1266-1269   |
| 34                    | —    | 1326A | 1270  |
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| 47                    | 1902 | 3815  | 981, 982  |
| 50                    | —    | 1336  | 133, 157, 210, 313, 630, 691, 746, 1037   |
| 51                    | —    | 1336  | 211, 236, 1038  |

## ADDENDUM TO THE SILVER CROWNS OF FRANCE

Mr. Sobin has continued his research in an effort to add to the material found in his book, THE SILVER CROWNS OF FRANCE. Since its publication in early 1975 he has been pleased to receive substantial new information from collectors and dealers as well as from continued study. He has compiled this information concerning confirmed types and varieties of French crowns into the following 3 tables which should be considered an Addendum to his book. Since this catalogue will reach many owners and users of the book, we felt that the inclusion of this addendum would be appropriate here.

**TABLE I** — Varieties recorded tentatively in the relevant table of Major Varieties in **light face** type now confirmed. They should now be listed in the tables in **bold face** type.

|         |                |         |         |         |                    |
|---------|----------------|---------|---------|---------|--------------------|
| Type 5  | 1671-L         | Type 21 | 1731-AA | Type 24 | 1789-D             |
| Type 8  | 1689-D         |         | 1735-S  | Type 38 | 1739-cow           |
| Type 10 | 1693-B         |         | 1736-Q  |         | 1740-cow           |
|         | 1695-I         |         | 1737-W  | Type 39 | 1745-cow           |
|         | 1695-M         |         | 1739-O  | Type 44 | 1664               |
|         | 1696-N         |         | 1740-Y  |         | 1666               |
|         | 1697-D         |         | 1740-9  | Type 53 | AN XI-D            |
| Type 11 | 1702-L         | Type 22 | 1742-S  | Type 55 | AN 13-BB           |
|         | 1703-B         |         | 1742-X  |         | 1806-W             |
| Type 12 | 1705-E         |         | 1743-R  | Type 57 | 1808-H             |
| Type 15 | 1711-V         |         | 1743-W  |         | 1808-K             |
|         | 1712-C         |         | 1744-9  | Type 58 | 1809-MA            |
|         | 1713- <b>C</b> |         | 1745-M  | Type 60 | 1816-D             |
| Type 17 | 1717-Q         |         | 1746-X  |         | 1821-MA            |
|         | 1718-B         |         | 1747-V  | Type 64 | 1831-K Incuse edge |
|         | 1718-S         |         | 1747-X  |         | 1831-Q Incuse edge |
| Type 18 | 1719-C         |         | 1751-K  |         | 1831-I Raised edge |
|         | 1719-M         |         | 1752-AA |         | 1831-Q Raised edge |
| Type 19 | 1724-W         |         | 1755-H  |         |                    |
| Type 20 | 1725-L         |         | 1757-I  |         |                    |
|         |                |         | 1760-D  |         |                    |
|         |                |         | 1760-&  |         |                    |
|         |                |         | 1763-M  |         |                    |
|         |                |         | 1763-Y  |         |                    |
|         |                |         | 1770-Q  |         |                    |



**TABLE II** — Varieties not originally recorded in the relevant table of Major Varieties. They have now been reported and confirmed, and should therefore be listed in the tables in **bold face** type.

|         |  |         |  |         |   |
|---------|--|---------|--|---------|---|
| Type 6  | 1683-A<br>1684-L*  | Type 19 | 1720-AA<br>1720-H  |         | 1750-BB<br>1750-M   |
| Type 7  | 1684-A<br>1684-9   | Type 21 | 1730-BB<br>1730-I<br>1730-Z<br>1731-BB<br>1731-V<br>1731-Z<br>1732-N<br>1734-I<br>1735-I<br>1736-N<br>1738-Y<br>1739-K<br>1740-Q<br>1741-S |         | 1751-G<br>1754-I<br>1756-H<br>1757-Y<br>1760-N<br>1762-O<br>1765-G<br>1765-H<br>1767-H<br>1767-Y<br>1772-A<br>1772-BB<br>1772-& |
| Type 8  | 1689-&   |         |  | Type 24 | 1781-W<br>1784-H<br>1789-T<br>1792-M  |
| Type 9  | 1691-O   |         |  | Type 25 | 1792-AA Second Semester   |
| Type 10 | 1693-K<br>1694-Y<br>1695-O<br>1696-Y<br>1698-9<br>1699-K |         |  | Type 35 | 1718-cow  |
| Type 11 | 1702-AA<br>1703- <b>C</b>                                | Type 22 | 1741-I<br>1742-Y<br>1743-C<br>1744-E<br>1744-M<br>1746-Y<br>1748-C   | Type 47 | 1696-W  |
| Type 12 | 1704-AA<br>1705-G<br>1705-N                              |         |  |         |   |
| Type 15 | 1712-O<br>1714-K   |         |  |         |   |
| Type 18 | 1719-I   |         |  |         |   |

\* The variety 1684-L provisionally classified as Type 7 in THE SILVER CROWNS OF FRANCE (see page 25) is now known to be Type 6.

**TABLE III** — Varieties not originally recorded in the relevant tables of Major Varieties. They have since been reported but not confirmed, and should therefore be listed in the tables in **light face** type.

|         |   |         |  |         |                                       |
|---------|---|---------|--|---------|---------------------------------------|
| Type 12 | 1705-C  |         | 1739-M   |         | 1761-AA                               |
| Type 17 | 1718-C  |         | 1741-&   |         | 1761-C                                |
| Type 19 | 1722-H<br>1724-BB   | Type 22 | 1741-X<br>1741-&<br>1743-Q<br>1744-P<br>1748-G<br>1748-&<br>1749-Y<br>1754-C<br>1758-L<br>1759-V |         | 1762-C<br>1764-B<br>1768-S<br>1769-BB |
| Type 21 | 1727-G<br>1728-Y<br>1729-N<br>1730-M<br>1731-N<br>1733-BB<br>1737-V<br>1739-C |         |  | Type 24 | 1776-AA<br>1784-BB<br>1785-H          |
|         |   |         |  | Type 30 | 1696-cow                              |
|         |   |         |  | Type 50 | 1793-T                                |

## NOTES



## NOTES

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